

**WIN £25K WORTH OF
CAMERA PRIZES**



**SOFTWARE SKILLS:
DRAWING THE EYE**

amateur

Dphotographer

LOW LIGHT

GET THE MOST FROM YOUR SENSOR

The best ways to avoid image noise

PAGE 42



£2.65



055

9

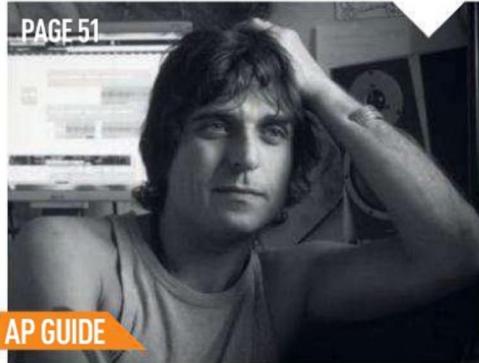
70002684355

PAGE 34



AP ICONS

PAGE 51



AP GUIDE

PAGE 20



PHOTOJOURNALISM

THE ICONIC NICK BRANDT

Documenting endangered wildlife

NATURAL PORTRAITS

Apertures, metering and lenses

EARLY DAYS OF COLOUR

News veteran John Bulmer



OH MY GOODNESS!

Was all we said when we first saw this new camera which will become the latest Olympus masterpiece in a long line of design classics. We fully expect you to say the same.

Sadly we can't share details with you just yet, so if you would like to be one of the first to find out more, zap the QR code with your smartphone. It generates a text message for you to send and pre-register for updates when we can reveal more*. Alternatively text 'Olympus' to 88802 or register at <http://bit.ly/olympusOMG> for email alerts.

Everyone who pre-registers will be eligible for an invitation to exclusive events to view the new camera before it is available to buy.

We will also be at the Focus on Imaging Show at the Birmingham NEC in early March

As for now, we just can't stop saying it,
OH MY GOODNESS!

OLYMPUS

Contents

Amateur Photographer For everyone who loves photography

THE AMATEUR photographer, the serious enthusiast, the hobbyist, is the life-blood of the photographic industry: the loyal and passionate photographer, who takes pride in the quality of what is produced. That person will spend time finding the right equipment, will tell others what the right equipment is, and will often spend a considerable amount of money acquiring what is needed. When compared to the happy snapper or holidaymaker, serious enthusiasts are few in number, but they spend more and do so more often, they come back and they consume all year round. Professionals spend lots in one go, consume all year round, too, but are in much smaller numbers. All power, then, to the enthusiast, and peril

shall surely befall all who ignore them.

Kodak ignored the readers of AP for more than ten years, producing nothing but film to entice or excite you. Instead of using its technology to produce fine compacts, the company descended to fight on the floor with the cheap Chinese imports. And its magenta professional sensors undermined the engineering efforts of Leica, Contax and Pentax in their bids to make excellent high-end cameras. I hope Kodak doesn't close, but if it does the reasons will be clear.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Kodak in 'bankruptcy protection' – is it game over?; Panasonic firmware update; Samsung promises high-end CSC and fights Kodak lawsuit; Canon to debut compacts

10 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

Tony Kemplen tries out a Voigtländer Perkeo 127 folding rollfilm camera from 1932, which he bought from a dealer 25 years ago for the bargain price of £1

TECHNIQUE

14 PHOTO INSIGHT

Frans Lanting recounts the terrifying experience of photographing molten lava while on Kilauea volcano on Big Island, Hawaii

18 RETOUCHER'S GUIDE

Richard Sibley explains how to create a custom vignette to better draw attention to a subject

TESTS & TECHNICAL

41 TESTBENCH

Nice Industries Nice Clip lens cap clip and SanDisk Eye-Fi 4GB SDHC memory card

42 AP INVESTIGATES... LOW LIGHT

Capturing detail in low light is one of the biggest challenges for any camera. Tim Coleman and Bob Newman explain how to overcome this difficulty and achieve stunning results



51 AP GUIDE TO... WINDOW-LIGHT PORTRAITS

In part two of our guide, Richard Sibley discusses lens choice, aperture settings and metering

58 ASK AP

Our experts answer your questions

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

AP reader Adam Irving tells of his little lad's first brush with authority while out learning his craft

25 APOY ROUND 1

We've Samsung and Jessops prizes worth more than £1,800 in the 'Water in the Landscape' round of our Amateur Photographer of the Year competition

28 READER SPOTLIGHT

Another selection of superb reader images

THE AP READERS' POLL

IN AP 14 JANUARY WE ASKED...

Has the scandal diminished Olympus in your eyes?



YOU ANSWERED...

Response	Percentage
A Yes, it will stop me buying an Olympus product	19%
B Yes, but I'll get over it	18%
C It makes no difference to the way I see Olympus products	54%
D No, and I don't know why anyone is interested	9%

THIS WEEK WE ASK...

Does Kodak deserve to survive?

VOTE ONLINE www.amateurphotographer.co.uk

38 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

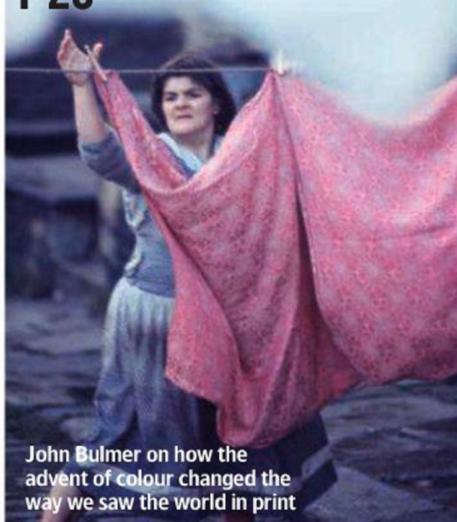
20 COLOUR SHIFT

Photojournalist John Bulmer tells Oliver Atwell about the impact that colour film had on his profession

34 ICONS OF PHOTOGRAPHY

Nick Brandt has established himself as a powerful new voice in photography who focuses on documenting Africa's endangered wildlife, says David Clark

P20



John Bulmer on how the advent of colour changed the way we saw the world in print

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email:** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848
Email: ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

Enter the new flagship of Nikon's D-SLR lineup

**Nikon
D4**

Engineered for professionals, D4 strikes an ideal balance between resolution, sensor size, image processing and ISO range.

Catch moments others miss - Speed and accuracy in total harmony

- FX-format 16.2 Megapixel CMOS sensor
- Nikon's powerful EXPEED3 image processor for stunning stills
- A 91,000-Pixel RGB 3D Color Matrix Metering III sensor
- Nikon's Advanced SRS delivers unmatched accuracy
- Faster 51-point AF system for a camera that can keep up
- HD Video recording

Pre-Order NOW!

Stock expected 16th Feb

PART EXCHANGE WELCOME**Nikon D4** Body Only

Our Price: £4799.00 or £70.41 per month

Buy from a UK Authorised
Nikon Specialist
Genuine UK Stock**PREMIER**
Dealer

Bundle packages:

Nikon D4 Wireless PackageNikon D4 Body +
Nikon WT-5
Transmitter

Our Price: £5248.00

or £77.00 per month

Nikon D4 Wireless Power PackageNikon D4 Body +
Nikon WT-5
Transmitter +
Extra Lithium
Battery

Our Price: £5307.00

or £77.87 per month

E&OE Prices correct at time of print but are subject to change

www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128

OPENING HOURS
MON-SAT 10AM - 5:30PM

APNews

News | Analysis | Comment | PhotoDiary 4/2/12



We must democratise CSCs  

Samsung promises higher-end model, page 7

Historic Kodak in 'bankruptcy protection' • Is it game over?

BANKRUPTCY FILING BUYS KODAK MORE TIME

AFTER months of uncertainty and speculation over its impending status, Eastman Kodak has applied for Chapter 11 bankruptcy protection in the United States.

While not the final Kodak moment, the move has signalled the penultimate nail in the coffin for the 124-year-old brand if recent global headlines are to be believed.

In the United States, where bankruptcy procedures differ from those in the UK, Chapter 11 essentially buys Kodak more time – 18 months, to be exact – to sort itself out, as it tries to restructure and resolve its debts.

In a statement issued on 19 January, Kodak said it had obtained a '\$950 million debtor-in-possession credit facility with an 18-month maturity from Citigroup to enhance liquidity and working capital'.

The statement added: 'The company believes that it has sufficient liquidity to operate its business during Chapter 11, and to continue the flow of goods and services.'

Chapter 11 allows corporations to reorganise their debts in an attempt to repay them and 'get



Philip Cullimore, Kodak's managing director for Europe, insists the US filing will not affect the firm's European operations

back on their feet', according to US-based legal website bankruptcydistrictcourt.com.

CEO Antonio Perez described the move as a 'significant step toward enabling our enterprise to complete its transformation'.

He added: 'At the same time, as we have created our digital business, we have also already effectively exited certain traditional operations, closing 13 manufacturing plants and

130 processing labs, and reducing our workforce by 47,000 since 2003.'

'Now we must complete the transformation by further addressing our cost structure and effectively monetising non-core IP [intellectual property] assets.'

'We look forward to working with our stakeholders to emerge a lean, world-class, digital imaging and materials science company.'

Kodak was founded by George Eastman, an amateur who had pursued an interest in photography after starting a job as a bank clerk in 1874.

By 1880 Eastman had begun to sell dry plates from a rented loft in Rochester, New York, where the company is still based.

The first Kodak camera was produced in 1888, four years after the first issue of AP, under the banner 'you press the button – we do the rest'.

The firm established the Eastman Kodak Company name in 1892.

However, Kodak's European bosses were quick to insist that they will not be affected by the bankruptcy protection.

A spokesperson for Kodak UK's base in Hemel Hempstead,

Hertfordshire, told AP: 'It's business as usual. It [the bankruptcy protection] is only filed in the US.'

'Everyone is carrying on... We have been told it's not going to affect us.'

In a separate statement, Philip Cullimore, Kodak's managing director for Europe, added: 'In Europe we have seen a significant shift towards business-to-business imaging applications, and are weighted towards printing.'

'These businesses in Europe are performing well and growing fast.'

Kodak employs around 5,000 staff in the UK, at Hemel Hempstead, Harrow (north-west London), Kirkby near Liverpool and Annesley in Nottinghamshire.

There have been reports that the bankruptcy protection news may have an impact on some Kodak UK staff pension funds.

In response, Kodak Ltd stressed that the 'plan continues and benefits will be paid as normal'. In a statement, the firm added: 'A long-term recovery plan is in place between the Trustees and Kodak Limited.'

Continued on page 6

SNAP SHOTS

● Panasonic has announced a firmware update designed to boost the performance of the Lumix DMC-GX1 micro four thirds camera. Panasonic claims the firmware will improve the performance of the GX1's auto white balance, AF flexible and AF continuous functions. The firmware is also designed to enhance the performance of the Optical Image Stabiliser (OIS) feature on the firm's 100-300mm Lumix G Vario f/4-5.6 Mega OIS lens. The firmware is available at <http://panasonic.jp/support/global/cs/dsc/>.

● Former Olympus CEO Michael Woodford, who was sacked last year after questioning dubious acquisition payments, has won another 'whistleblower of the year' award for his role in exposing corporate corruption. The award will be presented to Woodford in June by the Association of Certified Fraud Examiners, which is based in Texas, USA.

FUJI TO LAUNCH LIMITED-EDITION X100

FUJIFILM is to launch a limited-edition, all-black version of its retro-style compact camera, the X100, at the end of February. The 10,000 units

will come with a metal lens hood, metal adapter ring and protective filter (see picture, right). For more details visit www.finepix-x100.com.



Do you have a story?

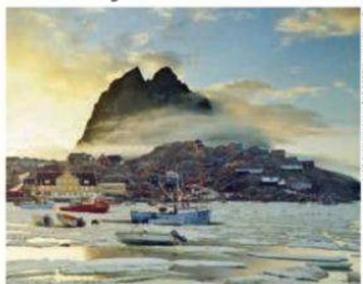
Contact Chris Cheeseman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 1 February

EXHIBITION Last Days of the Arctic, by Ragnar Axelsson, until 11 March at Proud Chelsea, London SW3 5XP. Tel: 0207 349 0822. **EXHIBITION** A collection of 50 prints by Arnold Newman, until 11 February at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.



Thursday 2 February

EXHIBITION Exemplar: Joy Division by Kevin Cummins, until 26 February at Manchester Photographic Gallery, Manchester M1 2FF. Tel: 0161 236 2446. Visit www.manchesterphotographic.com. **EXHIBITION** Early British Photographs from the Royal Collection by Roger Fenton and Julia Margaret Cameron, until 1 April at Royal Albert Memorial Museum, Exeter, Devon EX4 3RX. Tel: 01392 665 858. Visit www.rammuseum.org.uk.

Friday 3 February

EXHIBITION Works on Memory by Daniel Blaufuks, until 25 February at Ffotogallery, Penarth, Wales CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org. **EXHIBITION**

Catwalking by Chris Moore, until 10 February at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplacegallery.co.uk.



Saturday 4 February

DON'T MISS Winter archaeology walk at Stonehenge, Wiltshire (2pm-4.30pm, cost £3). To book call 0844 249 1895. Visit www.nationaltrust.org.uk. **DON'T MISS** Studland on the Move – a short walk to see the changing coastline at Studland, near Swanage, Dorset (2pm-3.30pm, cost £6). To book call 01929 450 259. Visit www.nationaltrust.org.uk.

Sunday 5 February

EXHIBITION Yul Brynner: A Photographic Journey features photos by the actor, Until 11 February at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** The Day the Music Died, features musicians who met untimely deaths, until 5 February at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.

Monday 6 February

EXHIBITION Work by 11 photography students at Rhubarb & Custard Boutique Photo Gallery, Eton, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz. **EXHIBITION** Work and Performance by Sandra Lousada, until 20 May at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk/press.

Tuesday 7 February LATEST AP ON SALE

EXHIBITION Over the Parched Field by Akiko Takizawa, until 1 March at Daiwa Foundation Japan House, London NW1 4QP. Tel: 0207 486 4348. Visit www.dajf.org.uk. **EXHIBITION** Landscape Photographer of the Year, extended until 18 February at the National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3400. Visit www.take-a-view.co.uk.

Continued from page 5

KODAK MISSES DSLR BANDWAGON

SINCE it ditched the digital SLR, AP has repeatedly questioned why Kodak pulled out and chose to concentrate its resources on consumer-end compact cameras and the sharing of digital images.

In 2007, Kodak vice-president John O'Grady claimed that DSLRs were not worth making. In an interview with AP, O'Grady claimed Kodak had chosen to stay out of this market because it did not manufacture the lenses necessary to make enough profit.

According to Kodak's research at the

time, more than 70% of pictures taken with a digital SLR were captured using the auto exposure mode.

Kodak wanted to focus on the 'post-capture' side of the photography business, making products such as printers and wireless picture frames.

Meanwhile, AP readers have used the website forum to voice their reactions to the latest news. Among them was P_Stoddart, who described it as a 'loss of a legacy'.

Visit www.amateurphotographer.co.uk.

A VIEW FROM AP

DESPITE launching the first commercially available digital SLR camera, the DCS 100, in 1991, Kodak lost its appeal for the true photography enthusiast when it turned its back on the high-end compact camera at the turn of the century. The DC290, announced in 1999, was the last quality enthusiast camera that Kodak produced. It was cheaper than the competition, boasted higher resolution, a decent zoom and great functions. From then on, Kodak went mass market and lost the interest of the kind of photographer who reads AP. Since 2000, Kodak has produced very little

that could attract the attention of the enthusiast, and the company stopped featuring in the lives of so many people who spend serious amounts of money on their hobby. Its concentration on the overcrowded low-end consumer compact camera market, and its much-cherished EasyShare 'share button' – at a time when camera phones were beginning to do exactly the same thing – coincided with the loss of its core film market. Among the star casualties was Kodachrome, the world's first commercially successful colour film that was respected by amateurs and professionals alike. It was discontinued in 2009 owing to falling sales.

AP news and technical teams

CAN KODAK MAKE A COMEBACK?

ONE HOPES that Eastman Kodak's Chapter 11 filing will be the start of a turnaround for a company that has done so much for photography since 1880. The company's decline is the result of several interlinked factors – not simply the shift from film to digital. At several points in the recent past Eastman Kodak has been at the forefront of digital technology: in 1975 with its pioneering research; in the early 1980s with its DCS system; and in the early 2000s with its EasyShare consumer range. With hindsight, it is clear that the company has, at different times, failed to realise that consumers rather than professionals would be the main market for digital equipment. It was also slow to appreciate that film would be overtaken by digital media and it failed to see the overwhelming impact that devices other than cameras

for image making would have on its business. These factors, coupled with sustained competition from electronics firms more used to dealing with electronic and digital products and some poor business management, have brought about Eastman Kodak's current position. In other respects, though, Eastman Kodak, through its ink and printing technologies, along with its large roster of patents, has a very sound business base. If the company can develop its plans successfully through to 2013, then it should emerge as a leaner, fitter, stronger business. It will never be the dominant force in imaging that it was for 100 years, but it should remain a large player operating in a very different world.

Michael Pritchard, FRPS, director general, Royal Photographic Society

SNAP SHOTS

The Leica Oskar Barnack Award 2012 has opened for entries. Professional photographers have until 1 March to enter, for the chance to win a Leica M9-P camera and lens worth €10,000, plus €5,000 cash. This year's contest, the 33rd, will also award an M9 to the best 'prospective professional' photographer aged 25 and under. For details visit www.leica-oskar-barnack-award.com.

iPhone users can now use free software on their phones to order prints for delivery at home by Jessops. The app also provides picture cropping and editing functions, says the high-street chain. For details visit www.jessops.com.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

South Korean giant pledges wider range

SAMSUNG PROMISES HIGH-END CSC

EXCLUSIVE



SAMSUNG is working on plans to launch a higher-end compact system camera (CSC) to rival DSLRs, and has moved all camera production from South Korea to China to cut production costs.

Sunhong Lim, Samsung's newly recruited Digital Imaging sales and marketing vice-president, outlined the plans in an interview with AP at the Consumer Electronics Show (CES) in Las Vegas in the USA.

However, Lim (pictured) stressed that the firm must first 'democratise CSCs' by establishing a wider range of CSC models aimed at both consumers and enthusiasts and making them 'more affordable'.

'CSC is the new technological innovation,' said Lim. 'Lighter, and almost the same quality for consumers [as DSLRs].'

We should leverage this innovation.'

Lim believes the firm needs to build brand awareness for its CSC cameras before releasing a higher-end model. He added: 'Once we have a full range, the volume and scale will allow us to communicate [the brand] to the consumer.'

The move is an indication that sales of Samsung cameras have not met company expectations, in the face of stiff competition from other CSC manufacturers, such as Panasonic and Sony.

Samsung indicated that higher-end CSCs will take 'several years' to develop. The firm remained tight-lipped about details – and refused to commit to a launch date – but hinted that the company's R&D department has already started working on it.



Sunhong Lim hinted that future Samsung CSCs will come with Wi-Fi connectivity

Lim, who joined Samsung from the firm's mobile phone business just after Christmas last year, said photographers can expect Samsung's future CSC

range to include built-in Wi-Fi connectivity, as featured on the firm's new Smart compact cameras announced at CES.

Samsung predicts that CSC sales will eclipse DSLRs by '2015'. 'Our aim is very high – to become number one in every segment,' Lim told AP. To this end, the firm plans to launch another NX camera body this year with 'new functions', such as Wi-Fi.

Lim confirmed that Samsung has switched all its camera production to China, where labour costs are cheaper and where it has already established relationships in other areas of its business.

Lim said Samsung will also announce a 'couple' of new CSC lenses this year.

These will also be made at a factory in China.

SAMSUNG TO FIGHT KODAK LAWSUIT

SAMSUNG is set to rigorously defend its digital imaging technology after Kodak announced it was suing the camera maker for patent infringement. In January, Eastman Kodak alleged that Samsung Electronics Co Ltd had breached five digital imaging technology patents. However, the South Korean giant hit back, claiming that Kodak's allegations will not stand up in court.

A Samsung spokesman told AP: 'Samsung Electronics respects the

intellectual property rights owned by others, but we will use all legal means necessary to defend our rights against unfounded accusations of patent violation. We will demonstrate in court that Kodak's unsubstantiated claims do not hold any legal merit.'

Although Eastman Kodak's website does not name models of Samsung camera, the patents in question include one that allows images to be transmitted over a wireless

network. Kodak claims that Samsung infringed a patent relating to a 'Digital Camera with Communications Interface for Selectively Transmitting Images over a Cellular Phone Network and a Wireless LAN Network to a Destination.' In January, Samsung unveiled three Wi-Fi-enabled compacts: the WB850F, WB150F and ST200F. Users can upload their images to Samsung's Allshare Play which allows them to back-up their images on remote servers.

PANASONIC ACTS TO FEND OFF SMARTPHONES

PANASONIC used CES to bring wide-aperture Leica lens technology to its lower-end Lumix cameras in a bid to fend off smartphones, as competition intensifies.

For the first time, Panasonic's 'FS' line-up features an f/2.5 Leica DC Vario-Summarit lens, previously only available on the firm's higher-end models.

Due in the UK in March, the 16.1-million-pixel Lumix DMC-FS45 (pictured) and 14.1MP Lumix DMC-FS40 sport a 24–120mm [35mm viewing angle] equivalent zoom, plus Panasonic's Mega OIS [image stabilisation] technology.

Asked whether Panasonic plans to phase



out its lower-end cameras as smartphone makers introduce better camera technology, Panasonic UK's Lumix manager Mark Robinson told AP: 'Increasingly, we are

looking for points of differentiation [from smartphones].'

The six elements-in-five groups lens on both models includes three aspherical lenses. Panasonic claimed in a statement: 'This advanced lens unit passes Leica's stringent standards and delivers an exceptional optical performance with minimal distortion and chromatic aberrations, while suppressing ghosting and flaring.'

The FS40 (£119) and FS45 (around £139) also boast 1280x720p HD video that can be directly uploaded to YouTube using Panasonic's Lumix Image Uploader.

AP THIS WEEK IN...

1957

You only have yourself to blame if you go out unprepared, screamed an advert for Mallinson's School of Photography & Journalism, this week in 1957. 'Not only as far as your equipment is concerned, but as regards ideas too. More often than not, good photographs are the result of careful thought and planning,' stated the ad. The training school advised photographers to 'have a definite purpose in your photography', to 'get ideas' and 'plan your pictures'.



CLUB NEWS

Club news from around the country

KIDDERMINSTER CAMERA CLUB

The club says its exhibition will open on 7 February at Kidderminster Library, Market Street, Kidderminster, Worcestershire DY10 1AB. Tel: 01562 823 633. For club details visit www.kidderminster-camera-club.co.uk.

THATCHAM PHOTOGRAPHIC CLUB

The club will host a presentation by photographer Alan Fretton on 25 February at 7.30pm. The event takes place at Thatcham Town Football Club, Waterside Park, Crookham Hill, Thatcham, Berkshire RG19 4PA. Entry for non-members is £3. Tel: 01635 862 016. For club details visit www.thatchamphotoclub.co.uk.

SNAP SHOTS

● War photographer Guy Martin, who was injured in an attack in Libya that killed fellow photojournalists Tim Hetherington and Chris Hondros, was due to speak at an event in Cornwall as we went to press. On 14 January, Martin was set to talk about his photographs of Libya and Egypt, alongside other key images, for the first time since he was severely injured in a rocket attack in Misrata last April. The photographer, who is a lecturer at University College Falmouth, was in conversation with Julian Rodriguez, who is head of the college's media department. An exhibition of Martin's will go on tour in the future.

Ixus models boast 'face identification'

CANON DEBUTS NEW COMPACTS

CANON has confirmed the upcoming launch of the Ixus 500 HS and Ixus 125 HS digital compacts that are designed to enhance images of friends and family they recognise in a scene.

The metal-bodied Ixus 500 HS and Ixus 125 HS boast face identification (ID), which, states Canon, 'works with smart auto to ensure those who matter most to you always

look their best in photos'.

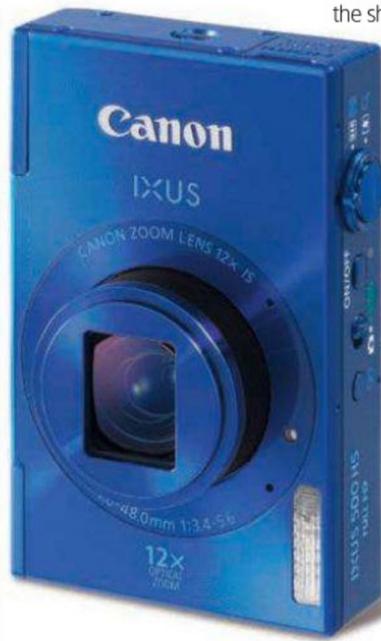
The firm adds: 'By registering a person along with their age in the camera's memory, the face will then be recognised and [58-scene] smart auto will automatically apply the most appropriate settings to capture a great shot, based on their age and activity, as well as the ambient scene.'

For example, the camera will disable the flash for an image of a sleeping baby and brighten the shot for a 'more flattering beautiful image'.

Both models include a 3in PureColor II G LCD screen, full HD movie mode and Digic 5 image-processing technology.

The 10.1MP Ixus 500 HS has a 12x optical zoom, while the 16.1MP Ixus 125 HS sports a 5x lens with a 24mm (35mm viewing angle equivalent) focal length at the wide end.

The Ixus 125 HS is due out at the end of February, priced £229. The Ixus 500 HS is expected in shops in early March, priced £309.



Nikon gear stolen from policeman's car

Nikon gear worth thousands of pounds has gone missing from a car owned by a policeman in Cambridge, according to a store the officer uses in the city.

Camtech Photographic has appealed for help in tracing the gear, which is estimated to be worth around £8,000 and includes Nikon D700 and D300 camera bodies owned by a 'local police officer'.

The shop's owner, Malcolm Collins, described the officer as 'one of our better customers'.

The equipment went

missing from the boot of the policeman's car on Friday 6 January, said Collins, adding: 'The crime reference number is CF0008090112 at Cambridge Police and the owner is offering a reward for information.'

For serial numbers of the missing gear, visit www.amateurphotographer.co.uk and enter 'nikon cambridge' in the search bar.

Cambridgeshire Police can be contacted on 01480 456 111. Camtech Photographic can be contacted on 01954 251 715.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer@ipcmedia.com



Available on the
App Store



Mark Pain - Sports Photographer of the Year 2011

BIRMINGHAM NEC 4-7 MARCH 2012

Trade registration: 01489 882 800 | Online registration via website or Focus App
Non trade you're welcome! Only £10 on site (£8 if pre-paid on-line)

Mark
Walker
Focus on Imaging

Tel: 020 8681 2619 · Fax: 020 8667 1590 · Email: info@focus-on-imaging.co.uk
Image House, Coombe Avenue, Croydon CR0 5SD UK
www.focus-on-imaging.co.uk

FOCUS
on imaging
SHARE THE PASSION

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

Arc and Line

By Charlie Waite, Flung, hardback, £30, 136 pages, ISBN 978-0-957-0830-04, available from www.charliewaite.com/store

CHARLIE Waite is one of the world's leading landscape photographers. In this new body of work, Charlie has attempted to, in his own words, take the notion of landscape imagery and push it into the realms of fine art. In essence, he has taken these landscapes and broken them down into their simplest compositional components. The title of the book will give you some indication as to how he has done this – *Arc and Line*. What this demonstrates is that even the most complex and busy scene can be reduced to a series of lines and graphic shapes. The key word here is minimalism. With *Arc and Line*, Charlie has demonstrated that there is an achievable economy of composition in every scene. Looking at his work, it's difficult not to feel inspired.

● See AP 3 March for our in-depth look at the images featured in Charlie's book

BOOK



© CHARLIE WAITE



EXHIBITION

Stuart Duff – My Father's Craft

Until 31 March. The Black Shed Gallery (Gallery 1), Unit 3b, Russet Farm, Redlands Lane, Robertsbridge, East Sussex TN32 5NG. Tel: 01580 881 247. Web: www.theblackshedgallery.org.uk/page4.htm. Open Wed-Sat 10am-4pm. Admission free

BRIGHTON-based photographer Stuart Duff made a name for himself in 2011 with his *View From a Window* exhibition, featuring a series of stunning portraits of Brighton's seafront taken from a single window of his studio over the space of a handful of months (see AP 26 November 2011). Those images were notable for their lavish use of colour and epic sense of scale.

This project is a little different. *My Father's Craft* consists of a series of large-scale black & white prints illustrating the craftsmanship of Stuart's father. Each image shows a tool that his father used in his craft and presents it with the kind of love and attention (photographically speaking) that one would a piece of expensive jewellery. It's a touching series of images that operate on an almost unseen level. This is a project of the heart and attempts to get to the essence of Stuart's relationship with his father.

Worth noting is that Gallery 2 contains Stuart's follow up to *View From a Window*, called *Tomorrow Never Knows*. The images are the result of one year's photographs taken from Duff's apartment window. It's an impressive pair of exhibitions and each one is equally worthy of your attention.

WEBSITE

www.ostkreuz.de

PHOTOGRAPHY agencies are an excellent way to discover new and emerging talent. The Ostkreuz agency has 18 members, all of whom are German and who have trained their lenses on the world at large. The agency was formed in 1990 by a group of men and women who named their agency after an S-Bahn station in Berlin. The aim of the photographers of Ostkreuz is simple – to document the events they witness in the most honest way they can. The site contains a vast cross-section of

subject matter, demonstrating that there are no rules with regards to politics and style – there is simply the desire to bear testament to events. It is easily navigated, although it would perhaps have been nice to be able to enlarge images and look at them in a little more detail. The site could also benefit from extra detail about the background of each photographer and how they view their work. Regardless of these issues, it's an agency to go to when you want a fresh perspective on events.



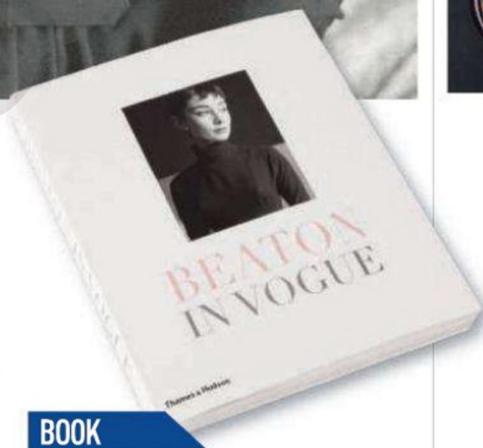


© CECIL BEATON

Beaton in Vogue

By Josephine Ross, Thames & Hudson, softback, £24.95, 240 pages, ISBN 978-0-500-29024-8

SOMETIMES a single image can kick-start someone's career, leading them on a path towards greatness. When he was just 20 years old, Cecil Beaton sent an out-of-focus image of a stage production to the prolific magazine *Vogue*. That one gutsy move set him up for the next half a century. Now Beaton's name is synonymous with fashion and celebrity photography, and he has influenced photographers as significant as David Bailey and Angus McBean. This book draws together a large cross-section of articles, drawings and photographs by Beaton, all of which were produced from the 1920s to the 1970s. This is not a new book – it was out of print for many

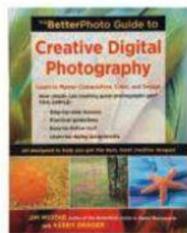
**BOOK**

years – but it has now been re-released in this lavish paperback form. The book is a thorough (and affordable) introduction to Beaton's life and work. It is also vital addition to any photography book collection. It is published on 24 February.



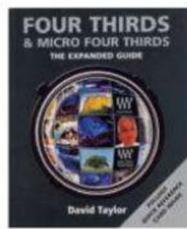
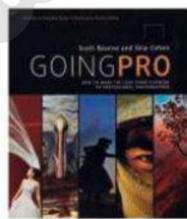
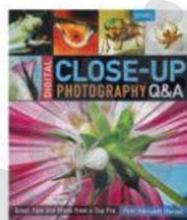
CONDENSED READING

A round-up of the latest photography books on the market



● **THE BETTER PHOTO GUIDE TO CREATIVE DIGITAL PHOTOGRAPHY** by Jim Miotke and Kerry Drager, £16.99

This book assumes that you have already got to grips with the ins and outs of your digital technology and explores the basics of image design and composition. It's a nice book, although there is perhaps nothing really to recommend it over the various other titles on the market. ● **DIGITAL CLOSE-UP PHOTOGRAPHY Q&A** by Paul Harcourt Davies, £14.99



As macro photography grows in popularity, more and more books are being produced to guide you through what can at times be a tricky art to master. This book takes the unusual approach of arranging the text as a series of detailed questions and answers. It's a method that works well, and the accompanying imagery is both illustrative and creative. ● **GOING PRO** by Scott Bourne and Skip Cohen, £21.99 It's all very well having the technology, the know-how and the drive, but how exactly do you turn professional? This book seeks to address that question in 11 easily digestible chapters. Some of the ideas and text may be a little simplistic, but it is an accessible way into the subject.

● **FOUR THIRDS & MICRO FOUR THIRDS: THE EXPANDED GUIDE**

by David Taylor, £14.99 David Taylor's compact and portable guide takes the time to explain the ideas and application of the groundbreaking four thirds system. Despite the book's small size, it's crammed with information and illustrative images that clearly communicate exactly what it is these cameras are capable of.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

MY IDEAL CAMERA

I keenly absorbed your article, *AP's ideal camera 2012* (AP 24–31 December 2011), and took on board the many good points made. The essence seemed to me that AP hopes to see a robust, functional and user-friendly camera built for taking photographs (and not obsessing about video). As I read that back to myself, I feel like I'm stating the obvious, but when I look at my DSLR I struggle to see these things clearly integrated.

It was with great pleasure three years ago that I started using a manual 35mm film camera, a Minolta X-700, purchased for £25 from eBay. I say pleasure, because the camera's features are minimal – only those I need to take a good photograph – and in a robust and user-friendly package. It strikes me that this manual camera embodies something that Fujifilm has touched on with its FinePix X100.

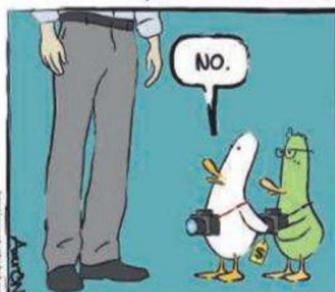
I was not surprised by the popularity of the X100 and its simplified concept is what leads me to my ideal – essentially a Minolta X-700 with a full-frame 10 or 12-million-pixel sensor. I need no autofocus with a manual-focus split-image viewfinder; I never need anything other than manual or aperture priority modes; and I might be better served by having no screen on the back to review my images, as when I can't review them I have to think about how to get the image right. I'd settle for a small backlit LCD screen to show me the camera settings that weren't manually set, and I would delight in getting the most out of my old Minolta MD lenses and getting back to focusing on photography.

Please make this happen, Sony – I'll happily buy the Sony X-700 for £500 body only and you'll be safe in the knowledge that this won't impact the market for your autofocus DSLRs. Until then, it's the local photo developers who will see my money.

Rich Tilbrook, Devon

I honestly believe there is a market for an X-700-type product. It is possibly only a matter of time while the digital camera market matures. Cameras like the X100 might help to lead the way – *Damien Demolder, Editor*

What The Duck



<http://www.whatttheduck.net/>

NO MORE OVFS

Following my recent correspondence with Sony's Paul Genge (*Letters*, AP 24–31 December), I'm going to make this my final word on the matter. Whether, as Paul explains, there are stocks of the Alpha 900 available in the UK or not, the Alpha 900 has been discontinued, just like all the other optical viewfinder (OVF) cameras in the company's range, which makes his comment irrelevant. I should have been clearer in saying that it wasn't Paul who told me about the Sony Alpha 99; I got my information from www.sonyalpharumors.com.

As for Paul's comments about firmware, yes, the latest Alpha 33/55 firmware isn't fully compatible with the OVF cameras, but as there are no plans to supply any further firmware for these cameras, I'd say that Sony has buried the traditional viewfinder quietly, but just won't admit it. I said in my original letter, many moons ago, that Sony has been evasive about the future of OVF cameras, and if I read correctly what Paul is saying, it still is. All the rumours coming out of Sony are about SLT and NEX cameras, with none about OVFs. If there are to be no more OVFs, this makes it highly unlikely that firmware updates will happen in the future.

Graeme Stewart, via email

GET THEM WHILE THEY'RE CHEAP

I found your ideal camera article in the Christmas issue (AP 24–31 December) very enjoyable, but it was the digital film piece that got me thinking. I know this has been mooted for many years, but I do think it is only a matter of time before technology gets to the stage where a digital film is both viable and affordable. In view of that, it may well be worth getting the film camera of your dreams now while prices are rock bottom because once 'digitised', the days of my paying £20 for a Canon EOS 600 and £40 for a Nikkormat FT2 with 50mm f/2 lens are going to be a thing of the past Nigel Cliff, via email

It probably will soon be cheap enough to fix a 10-million-pixel APS-C sensor to a sliding mount to fit any camera model's film gate, although for such a unit to sell in decent numbers it will need to be keenly priced and produce good quality. Ideally, of course, it would be a full-frame sensor to make the most of those lens-edge effects, but we'll have to wait some time more for that. I want a 6x6cm one for my TLRs. Some hope! – *Damien Demolder, Editor*

VISUAL AIDS

In his f/AQ in *Ask AP*, AP 17 December, Ian Farrell asks: 'Do we need viewfinders any more?' However, he missed a key reason why viewfinders are important for many of us. In common, I guess, with most other 'baby boomers' who are not short-sighted, without reading glasses my eyes can no longer focus on fine detail like that shown on a camera screen. It would be very inconvenient to need to carry and use

OUT WITH THE OLD...

Tim Coleman praised the Panasonic Lumix DMC-GX1 (AP 14 January), saying it is 'aimed squarely at the enthusiast and professional photographer' like the 'old' GF1, but not like the nasty, downmarket GF2 and GF3. But he didn't notice (or mention) that Panasonic couldn't be bothered to provide its new compact system camera with a socket for a cable/remote release, and while that's saved the firm a pound or two, it's saved me £500 because I won't be buying it. Half the pictures I take are done with a cable release, so I'll be clinging on to my GF1.

It is, however, a colossal nerve, as the micro four thirds system is well under five years old, and Panasonic has been urging us to buy expensive lenses like the wonderful Elmarit 45mm macro, which you can scarcely operate handheld while at close quarters with the subject (and the firm also sold a heavily overpriced cable release). And no, the self-timer is not the answer if you're photographing a frog, a butterfly or a plant on a windy day (and possibly even a portrait). The designers of the new camera (or should I say its accountants) have clearly done none of these things, nor have they heard of focus stacking, which I can reveal is prone not to work if you just keep pressing the button.

Sadly, I don't think Panasonic is alone. This is just another mechanical socket, knob, button, ring or lever that can be replaced by a software pseudo-substitute in any camera's small and very clever on-board computer. Most of us won't notice, will work round it or give up. Instead, we end up with a vast number of things no one wanted or needed – top of my personal list would be the touch screen itself – but we can't have the basics since they cost money to make, while a small change to the camera's program probably costs nothing at all.

Perhaps Panasonic should just look at the market, though. The last few old, more mechanical GF1s, with no touchscreen, fewer pixels and lower ISO, will now set you back at least as much as the new GX1 – and the price is climbing. Is there a lesson there?

Chris Green, Hertfordshire

glasses to take photos, and so I want any camera I own to have a viewfinder. I expect this applies to a substantial proportion of those who may want a camera with more than point-and-shoot capabilities. Most well-specified cameras with viewfinders seem to have dioptre adjustment, so I assume those who are short-sighted and no longer young can manage well with either a screen or a viewfinder. **Chris Newman, Hertfordshire**

FOCUS ON FILM

Reading AP 14 January, I was particularly interested in Professor Bob Newman's article on autofocus for video and mirrorless cameras. What sparked my interest was that being a TV and film lighting cameraman (and sometime focus puller), it is always a shock to non-industry folk when they find out that we look after our own focus requirements.

Bob is correct in that on most, if not all commercial, drama and feature films, you will have a focus puller/first assistant camera operator (1st AC), as well as a camera operator and a director of photography. However, in the world of broadcast TV that is rarely the case and we (the cameraman/operator) will look after all the various operational tasks. Bob asserts that if AF were employed it would reduce the crewing costs, but this is not the case as the 1st AC is not just there to focus the camera. Also, AF will never be accurate enough when shooting something that will be projected on a 50ft screen, or in 3D. As such, there will always be a need for focus pulling; indeed, even when crews have been cut down, you will tend to find that it's the 1st ACs who get the call and the lower grades who get dropped off because they don't have the gamut of skills required at that point in their career.

Another part of the art of focus pulling is timing: imagine a deep-focus, two-shot dialogue scene where the focus will shift between the actors. There is no way you

could alter the focus if it were an AF system without human intervention or moving the camera. Therefore, you need a focus puller. Manual focus is used because it gives far more control, especially when shooting a moving image – for example, imagine following a football and how the focus would hunt as other things pass through the frame.

Finally, we are now seeing images shot on cameras with Super 35-size sensors, where the depth of field is so small that as the camera or subject moves slightly the subject will go out of focus and then come back in. To have an AF system hunting in those sort of shots would ruin any attempt at style that the production might be looking for.

Of course, we all await light-field cameras with interest as that could be a complete game changer for our industry, but how long we have to wait and whether productions will stomach the increased post-production costs is another matter.

Simon Edwards, via email

DIVERSIFICATION DOUBTS

I read with interest that Fujifilm has come up with anti-ageing skincare products (News, AP 7 January). I wondered what they might be called. Perhaps:

- **Provia** – for everyday standard luminescence
- **Velvia** – for greater radiance at social functions and parties
- **Astia** – for a softer radiance when you are out on that candle-lit dinner and trying to impress!

I've heard of diversification within companies, but this takes the biscuit. Are we sure this wasn't intended for 1 April?

Christine Lang, Cambridgeshire

And don't forget Neopan – for blending into the night sky as you hang from a rope beneath an assault helicopter – Damien Demolder, Editor

GF BACK CHAT

AP reader Adam Irving tells of his little lad's first brush with authority while out learning his craft

OUR SON Daniel, who is seven years old, recently got his grubby little paws on my Nikon D90. Luckily, it was a simple matter of wiping down the camera with a damp cloth. Had our little lad's custard-encrusted fingers touched the glass on my Tamron 18-270mm zoom, it may have resulted in a grown man weeping.

I was impressed, though, at Daniel's attempt to copy his dad by raising the (heavy) camera to his eye and adopting a picture-taking stance. Young he may be, but Daniel loves looking at pictures, so when my wife suggested we get him an inexpensive digital compact it seemed like a great way to introduce him to the thrill of taking pictures of his own. Best of all, my old Samsung T50 compact had lay unused for months, so after recharging the battery we gave it to Daniel.

At first he was rather underwhelmed as it was so tiny compared to my D90. But once he'd clicked the shutter a few times and saw pictures he'd taken, he was transfixed. Then he asked us what he should take pictures of. 'Anything you like,' I replied. Daniel loves *Toy Story*, so out came his Woody, Buzz Lightyear and Jessie Cowgirl figures. We stood them on the kitchen table and I told Daniel not to get too close, then switched on the camera's smart mode and left him to it.

Watching him photograph the figures while adopting dad-style poses was hilarious. Then my wife demanded that I produce some prints to demonstrate her little boy's newfound talent. I connected Daniel's camera to my PC and there was half a dozen acceptably sharp shots. When I printed them out as 5x7s, the look on Daniel's face was like he'd just met Santa Claus.

The most important thing, however, is that a child influenced by watching his dad taking pictures has begun taking his own. I'm 35 and took my first picture (with my sister's Canon AE-1) when I was about ten, and it left a similar impression on me as Daniel's first foray into photography – that undeniable thrill and urge to do it again.

But – and there's always a but – Daniel took his camera to school one day and was told by his teacher not to take snaps of his friends. This wasn't during lessons but in the schoolyard at lunchtime. I went to see his teacher, who told of her fears that any pictures of the schoolchildren could end up 'on the internet'. I found that remark absurd and told her so.

Daniel looks so chuffed carrying his little compact, so how are we to make him understand that certain pictures are taboo – even if it is down to barmy rules and other people's paranoia! At Daniel's age I'd have been allowed to point a camera anywhere I chose.

But even in these crazy times, it's unbelievable that a seven-year-old child just learning how to use his first camera should experience his first brush with authority. And, sadly, if Daniel is to continue with his new hobby, all the signs are that it's something he may well have to get used to!

**BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK**

PHOTO INSIGHT

Frans Lanting recounts the terrifying experience of photographing molten lava and explains how he captured this dramatic image of Kilauea volcano on Big Island, Hawaii



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

VOLCANOES are exhilarating subjects to photograph but challenging places to expose yourself and your gear to. The caustic fumes in the air corrode cameras and lungs alike; rain becomes like diluted battery acid. Yet the experience of photographing an active volcano can offer a unique perspective on the history of our planet.

On this occasion I had joined a group of geologists exploring Kilauea volcano, on the Big Island of Hawaii, which has been erupting almost continuously for the past 30 years. At the time I was working on a project looking at places where you can recognise earlier versions of the earth we inhabit today – places that are like windows back in time. Modern-day Hawaii with its beaches and tourists was not that far away, but here I was witnessing another era.

At the centre of the volcano is a lava lake that ebbs and flows according to the pressure from below. The molten lava oozes from the crater and creeps across the surface. The area where the lava flows into the sea, further down the mountain, has been photographed a lot. There is a road that runs close by and it is more accessible. Where the lava actually comes out of the ground higher up the mountain is not so easy to reach. I was with scientists who knew a lot about the terrain as they had been there before and were very knowledgeable.

We had been dropped off by a helicopter and had to find our way across the surface of the volcano, which was cracking as we walked across it. There seemed to be very little holding the surface together. As the lake of liquid magma rose, the edge of the crater itself began to break apart and I could feel rumblings beneath my feet. Clearly, this was not a place to hesitate. After a tortuous hike we reached the rim of the active cone called Pu'u 'O'o, and were confronted by a scene from an alien world – a roiling lava lake with spatter cones glowing and sulphurous steam hissing from cracks in the ground.

There was a lot of activity when we were there. The lava lake was overflowing – like a pan of water spilling over. It was a very exciting sight to behold. When tongues of molten lava began to spill over the edge and covered solid ground with a new layer of liquid rock, I quickly moved into position to frame the image I was after – a vision of the world the way it was four billion years ago,



when the surface of the earth was still just taking shape.

You've got to keep moving – and quickly. When the wind changes all those toxic fumes could blow in your direction or a crack may open up in front of you. Consequently, you have to keep all your camera gear on your back – you can't put it down. Even though I wore a respirator to protect against the fumes, and a head mask and gloves to protect my bare skin, the heat was so intense that I could only expose a few frames at a time before I had to step back. You have to wear boots with special soles as the rubber on ordinary boots would melt.

Since the lava moves quite slowly you can get quite close to it, but only for a few

seconds as it is so hot. It would scald your skin if it weren't for the protective clothes and gloves. Photographing at the site of a volcano is not something you do casually – it is a serious undertaking.

While it is important to capture events as they happen when photographing a scene such as this, you also have to have a clear mental image of your mission. You need to strike a balance between an awareness of the dangers (and reacting quickly), and slowing down your thinking to contemplate what you're seeing.

The frightening beauty of raw lava gushing and churning inside the caldera, and changing shape, was mesmerising to watch. The lava is very viscous, almost like honey in

To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



© FRANS LANTING

consistency – but honey at a temperature of a couple of thousand degrees!

Photographing in this environment is similar (although of course very different) to mountain photography at higher altitudes in that the act of survival and paying attention to what you need to do physically is a large part of your minute-by-minute activity. You have to keep your gear simple. I took just two lenses – a 17–35mm wideangle zoom and a 70–200mm f/2.8, with a couple of teleconverters. I had a small tripod that latched onto my photo pack in case I needed it, but it wasn't used for this image. I was jumping out of the line of lava as it was flowing and needed to be mobile.

I shot this photograph on film using one of

my Nikon film cameras and the 17–35mm lens. I would have been crouching down holding the camera, and shooting at around f/11. I would also have used autofocus, which meant I wouldn't have had to think about focusing manually. I had other things like my safety to consider instead, as it was a very unstable, dangerous situation.

It is a case of thinking about the image, pre-composing, calculating the exposure and then dashing in to take a few frames for as long as you can bear it – perhaps 30 seconds, if you're lucky – before getting out and recovering. You then go in again, but the scene will already have changed. It's like dancing with an unpredictable and potentially dangerous dance partner!

Shooting at dawn or dusk is the best time to photograph a scene like this because you can capture a beautiful mix of ambient light and the glowing light from the molten lava. The light of the lava wasn't as bright as the ambient light, so I had to choose an exposure that balanced the two.

This image was taken before dawn. I wanted to accentuate the dark brooding atmosphere so I used a graduated neutral density filter to bring out the sky, and enhance the brooding feeling even more. I love the touches of colour, such as the orange of the lava that stands out against the dark colours of the rest of the scene. The ambient light brings out the cracked texture of the ground. **AP**

**Frans Lanting
was talking to
Gemma Padley**

Grays of Westminster®

Exclusively... **Nikon**

ENTER THE **Nikon** UNIVERSE



Nikon 1 V1

WANTED FOR CASH: **Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs,

Nikkor Lenses: autofocus & manual focus

We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone
020-7828 4925 for our offer



0% OR LOW INTEREST FINANCE

No deposit Required
020-7828 4925
For full details



NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£4,799.00	£305.00
Nikon D3x SLR body.....	£5,079.00	£899.00
Nikon D3x + AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,360.00	£795.00
Nikon D3x + AF-S 24-70mm f/2.8G IF-ED Kit.....	£6,270.00	£969.00
Nikon D3x + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,580.00	£625.00
Nikon D3x SLR body.....	£3,695.00	
Nikon D3s + AF-S 14-24mm f/2.8G IF-ED Kit.....	£4,999.00	
Nikon D3s + AF-S 24-70mm f/2.8G IF-ED Kit.....	£4,899.00	
Nikon D3s + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,199.00	
Nikon D700 SLR body.....	£1,825.00	
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£3,135.00	
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£3,045.00	
Nikon D700 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£4,350.00	
Nikon D700 + AF-S 16-35mm f/4G VR ED Kit.....	£2,670.00	
Nikon D700 + AF-S 24-120mm f/4G VR ED Kit.....	£2,655.00	
Nikon D700 + AF-S 28-300mm f/3.5-5.6G ED VR.....	£2,515.00	
Nikon D700 + MB-D10 Grip.....	£2,050.00	
Nikon D300S SLR body.....	£1,049.00	
Nikon D300S + MB-D10 Grip.....	£1,275.00	
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,495.00	
Nikon D300S + AF-S 18-200mm f/3.5-5.6G VR II Kit.....	£1,645.00	
Nikon D7000 SLR body.....	£949.00	
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,139.00	
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,545.00	
Nikon D7000 + MB-D11 Kit.....	£1,169.00	
Nikon D90 SLR body.....	£569.00	
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£749.00	
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,165.00	
Nikon D5100 SLR body.....	£549.00	
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£650.00	
Nikon D3100 body.....	£399.00	
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£499.00	

NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit - Black/White.....	£675.00	£495.00
Nikon 1 V1 10mm Kit - Black/White.....	£725.00	£520.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit - Black/White.....	£799.00	£1,189.00
Nikon 1 J1 10-30mm Kit - Black/White/Silver/Red.....	£445.00	
Nikon 1 J1 10mm Kit - Black/White/Silver/Red.....	£489.00	
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Black/White/Silver/Red.....	£569.00	
Nikon VR 10-30mm f/3.5-5.6 - Black.....	£149.00	
Nikon VR 30-110mm f/3.8-5.6 - Black/White.....	£199.00	
Nikkor 10mm f/2.8 - Black/White.....	£199.00	
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£575.00	
Nikon SB-N5 Speedlight.....	£125.00	
Nikon GP-N100 GPS Unit - Black/White.....	£109.00	
Mount adapter FT1.....	£219.00	

NIKON COOLPIX DIGITAL CAMERAS

Nikon Coolpix P7100.....	£429.00	
Nikon Coolpix P500.....	£299.00	
Nikon Coolpix AW100.....	£249.00	

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£529.00	
AF-S 35mm f/1.8G DX.....	£165.00	
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£669.00	
AF-S 12-24mm f/4G IF-ED DX.....	£815.00	
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£449.00	
AF-S 17-55mm f/2.8G DX IF-ED.....	£1065.00	
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00	
AF-S 18-105mm f/3.5-5.6G VR DX II ED.....	£225.00	
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£599.00	
AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00	
AF-S 55-300mm f/4.5-5.6G DX VR.....	£299.00	

AF FX NIKKOR LENSES

14mm f/2.8D AF.....	£1,219.00	
16mm f/2.8D AF Fisheye.....	£599.00	
20mm f/2.8D AF.....	£465.00	
24mm f/2.8D AF.....	£335.00	
28mm f/2.8D AF.....	£225.00	
35mm f/2D AF.....	£255.00	
50mm f/1.8D AF.....	£109.00	
50mm f/1.4D AF.....	£235.00	

Prices include 20% VAT. Prices Subject to Change. E.&OE.

SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,395.00	
28mm f/3.5 PC Nikkor.....	£1,195.00	
45mm f/2.8D PC-E Nikkor.....	£1,399.00	
55mm f/2.8 Micro-Nikkor.....	£541.00	
85mm f/2.8D PC-E Nikkor.....	£1,375.00	
105mm f/2.8 Micro-Nikkor.....	£1,047.00	
200mm f/4 Micro-Nikkor.....	£895.00	

TO ORDER TELEPHONE 020-7828 4925



PROBABLY THE WIDEST RANGE
OF NEW & SECONDHAND
Nikon IN THE WORLD

020-7828 4925

THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

NIKON D4: THE DARK KNIGHT RISES



This stunning new professional Nikon D4 D-SLR features a 16.2-million pixel Nikon FX-format CMOS sensor, all-new 91,000-pixel RGB ambient/flash metering sensor, standard ISO range of 100-12,800 (extendable to 50-204,800), revised 51-point AF system with increased sensitivity to support auto focus when using a lens, or lens/teleconverter combination that has a maximum aperture of f/8, new shutter unit capable of 10 frames per second (or 11fps with restrictions to exposure and AF control), EXPEED 3 image processing, 1080p video capture with audio monitoring, uncompressed video output via the HDMI port, twin memory card slots (one for CompactFlash and the other for the new XQD CompactFlash format), a new battery, the EN-EL18, plus enhanced in-camera processing, including an HDR function and creation of time lapse video.

Cost £4,799.00 inc. VAT. Release date: Thursday 16th February, 2012

WE ARE NOW TAKING PRE-ORDERS



TO ORDER TELEPHONE
020-7828 4925



Find us on Facebook: www.facebook.com/graysofwestminster

Visit our website: www.graysofwestminster.co.uk



Retoucher's Guide

Richard Sibley explains how to create a custom vignette to better draw attention to the subject

IT MAY seem odd to want to add a vignette to an image. After all, optics are designed to give minimal vignetting, and we spend a lot of time trying to remove the effect, or making sure it doesn't occur in the first place. However, a simple vignette can help draw the viewer's eye to the subject of the image and, as we used to do in the darkroom, it is possible to darken edges to draw attention to the subject.

Most image-editing software packages have

a vignette removal or addition feature, but their settings will be limited and you may not get the desired effect. There is also the shape to consider. Sometimes a standard radial vignette may obscure part of the image we wish to be seen.

Below, I will demonstrate how to create a custom vignette and blend it with the original image, and even alter its shape slightly to reveal elements that might otherwise be lost.

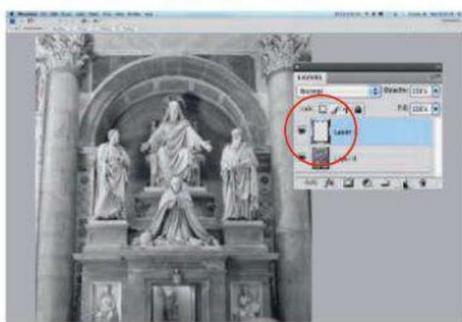
SOFTWARE USED Adobe Photoshop CS4

SKILL LEVEL

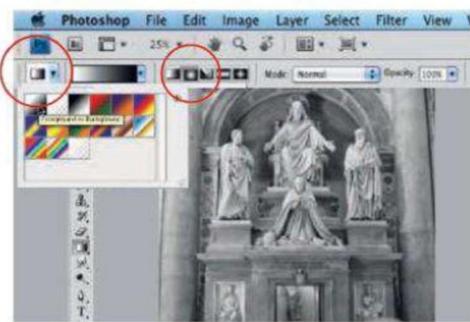
TIME TAKEN 5-10mins

KEY TOOLS Layers, blending modes, Gradient Fill

NEW SERIES



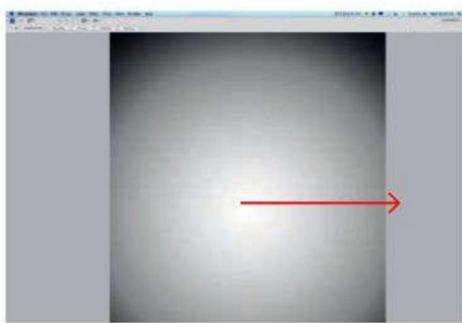
1 Open your image and create a new layer by clicking on the 'Create a new layer' button on the Layers palette, or by selecting Layer>New Layer.



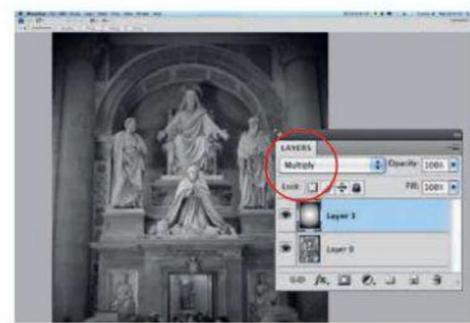
2 With the foreground and background colours on the tool palette set respectively to white and black, open the Gradient tool (found under the regular Paint Bucket icon). Select Radial Gradient and then click on the dropdown gradient window to open the Gradient Editor.



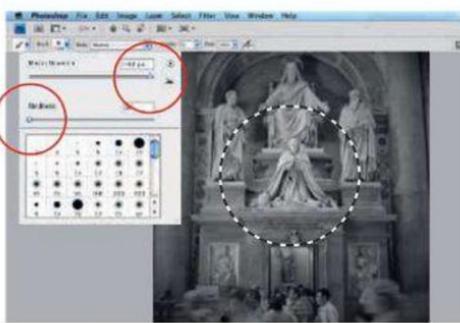
3 With Foreground to Background selected, click on one of the markers beneath the gradient to reveal the gradient's midpoint. Move this midpoint to the right to reduce the darker parts of the gradient and make the light areas smoother. Click OK.



4 Place the cursor roughly in the centre of the image, then click and hold, and drag it up to just beyond the edge of the frame. This should create a radial gradient that will form the basis of the vignette.



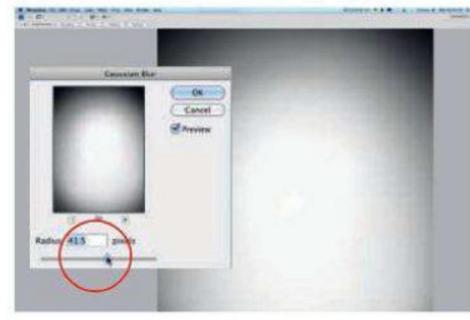
5 Now change the blending mode of the vignette layer to Multiply. This will make any completely white parts of the vignette layer disappear, while blacks will remain. Anything grey will blend into the original image below.



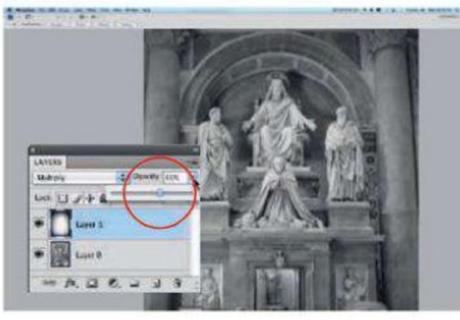
6 Select a very large, soft brush. I have chosen a 1500px brush with a Hardness of 0%. Set the opacity to around 5%.



7 Paint the white and black colours with the large soft brush and gradually alter the shape of the vignette to reveal more of the areas of the image you wish to see. By turning the visibility of the bottom layer off you can see how the shape of the vignette has changed.



8 To get rid of any imperfections in the vignette, and to make it smoother, apply a harsh Gaussian Blur [Filter>Blur>Gaussian Blur]. Here I have selected a blur of 41.5 pixels to smooth the newly shaped gradient.



9 Finally, turn the visibility of the bottom image layer back on and lower the opacity of the vignette layer. This exact opacity setting will vary from image to image. Here I have set the vignette to 60% opacity.

After



Before



Colour shift

Photojournalist **John Bulmer** discusses the impact that the introduction of colour film had on photojournalism. He talks to **Oliver Atwell**

WHEN you think of the pioneers of colour photography, it's difficult not to instantly call to mind the names of a handful of American photographers. For example, there's William Eggleston with his vivid images of everyday suburban life, and Ernst Haas with his lush advertorial imagery. Yet while these photographers did much to increase the recognition of colour photography, they were by no means the first to employ it as a serious medium. In fact, some of the most significant pioneers of colour photography came from within the British press, among them Hereford-born John Bulmer. John was one of the first photographers to shoot colour photojournalism, and his images, alongside those of David Bailey, graced the pages of the first *Sunday Times* colour supplement that was published on 4 February 1962.

'I knew that *The Sunday Times* was going to be starting a colour supplement and they asked me to come and see them,' says John. 'Although I had done a tiny bit of colour, 95% of my work had been shot in black & white until that point. A few years earlier I had been taking pictures for a university newspaper and then for *Image*, a picture magazine that I co-founded. I also had images in *Queen* magazine, the *Daily Express* and I had some photographs

published in *Life* magazine. The *Express* had an item called *Photo News* most days that was about half a page. This was back in the days when the *Express* was a broadsheet and not a tabloid. They gave a lot of space to photographs and, importantly, gave the photographers credit for their images. It was an exciting time and a massive learning curve.'

It was early in 1962 that John was contacted by *The Sunday Times* to work on the new supplement.

'I was involved right from the start on the colour supplement,' says John. 'I was sharing the front cover of the first issue with David Bailey. My picture was of a footballer and Bailey's was a multiple image of Jean Shrimpton's armpit. It was a really dreadful cover, if I'm being perfectly honest, but the fact is, it was new. Until that point, photojournalism had all been black & white. Colour was used for fashion, advertising and travel. *The Sunday Times* supplement was groundbreaking in the world of photojournalism.'

WORKING WITH COLOUR

According to John, his love of photography (and his eventual enthusiasm for colour photography) came from his natural inquisitiveness. When he was a child he

loved nothing more than to occupy himself with what he terms 'practical things'.

'Obviously, this was a time before computers and hundreds of television stations, so I would busy myself with things such as toy trains and Meccano,' says John. 'If I recall, one day I came across a box camera and was absolutely taken with the mechanical side of it. I made my own darkroom in a cupboard and an enlarger out of tin cans. Once I started taking pictures, I became very much interested in the imagery side of things as well as the mechanics. The fact that I was able to produce images as well added another dimension.'

It was this desire to explore boundaries and functionality that meant John took to the new colour aesthetic introduced by *The Sunday Times* with aplomb. However, many of his contemporaries were a little more resistant.

'The previous generation who had worked on publications such as *Picture Post* did not take the shift to colour easily,' says John. 'First, it was technically hard. The film was slow with poor latitude, so you had to be incredibly accurate with your exposure. Perhaps more importantly, you had to think in colour. That seems very obvious now, but photographers had become used to thinking in

**Broadway Inn,
Manchester, 1976,
Geo magazine**



BROADWAY



INN.

THE STRUD

VAULT

WINES

Open 7 days
12pm - 11pm





 monochrome, and to my mind many of those old boys went out and took black & white images with colour film in their cameras. Beyond all that there was still this idea that black & white was art and colour was commercial. For myself, I was young and had studied engineering a few years previously, so I had that kind of adaptable and curious mind. But that's not to say that it wasn't a difficult transition.'

Working with colour meant that John had to understand the physical limitations of the colour film he found himself using. 'With black & white film, if I wanted speed then I'd generally find myself using Kodak Tri-X,' he says. 'But working with colour film was a matter of trial and error. Kodachrome was too slow for anything other than sunny days at ISO 25, so the choice was either High Speed Ektachrome



Above: Lady outside shop, North of England, 1965, *Sunday Times Magazine*

Left: Scrubbing doorstep, Halifax, West Yorkshire, 1965, *Sunday Times Magazine*

at ISO 160 or Ektachrome-X at ISO 64. High Speed Ektachrome was grainy with poor resolution, although it had nice soft gradation. Ektachrome-X had rich colour, but it also had a green cast when new, which changed to magenta when the film got a little older. If I used it fresh, I put magenta filters over all my lenses. Alternatively, I would buy a large batch and then leave it in the airing cupboard for a month where it would mature like a good wine. Then I'd put the rest in the deep freeze until it was ready to use. Much of my work from the '60s was shot using Ektachrome-X, and it still suffers from poor balance in the green/magenta layer, so I struggle to correct those opposing colours.

'There was no good colour negative film in those days,' adds John. 'That explains why we had to shoot black & white and colour separately. I only used colour reversal film, and the shadow and highlight detail were too poor to make good black & white conversions with most subjects, in addition to the low ISO problem.'

IN TWO MINDS

John points out that shooting colour requires a very different mindset to shooting monochrome. 'To take a colour photograph, you need to simplify the image,' says John. 'If you were to include the same number of elements in a colour image

that work in monochrome, the picture would end up being cluttered. Colour is an added distraction. So in that respect shooting colour shifted the way I took photographs. I shot what I still considered to be photojournalism, but really I needed to reduce the number of distracting elements within the frame without making the image too studied.

'One way I did this, especially during the time that I was shooting in the North of England, was to work in the rain and fog, or soft light, which tended to reduce the distraction of elements in the background. Those kinds of images also had a mysterious beauty about them. When the sunlight came out and hit the cobbled streets, it just looked wrong somehow. And when you transfer that into a colour photograph it just ends up looking garish. There's no mood. Mist and rain give those kinds of areas an almost ethereal quality.'

Despite throwing himself into the world of colour imagery, John didn't abandon black & white photography.

'All my pictures were taken on assignment and *The Sunday Times* was not all colour,' says John. 'Every story had a number of colour pages and a number of black & white pages allocated to it. This was hard, as you had to shoot both formats on location. Each type of film required a slightly different thought process. It's like working with two different languages. When you're on location your brain has to switch between the two. I found colour new and exciting, and I think I would have only worked in colour had I been able to. In fact, I was later able to persuade *The Sunday Times* to let me shoot stories in colour.'

THE RIGHT CAMERA

Despite an overwhelming preference for Rolleiflex cameras within the world of photojournalism, John had his own ideas



about what camera he would use to shoot his work. 'My hero was Henri Cartier-Bresson, so I was a Leica M3 user rather than someone who shot using Rolleiflex cameras,' he says. 'Rolleiflex models were the workhorses of Fleet Street photographers in those days. I resisted using them while I worked on the *Express*. In fact, I was the first photographer to use only 35mm cameras. I really don't like square pictures and I think the argument that you can make a picture horizontal or vertical in the enlarger is a poor one. If you don't compose a photograph when you take it, the chances of you finding a satisfying composition later on are small.'

Above: Miners with pit ponies, Waldrige Colliery, Co Durham, 1965, *Sunday Times Magazine*

Kellogg's billboard, Manchester, 1976, *Geo magazine*

In 1959, Nikon brought out its first SLR, the Nikon F, and John began his career switching between this new model and his trusted Leica M3.

'The reason for using both cameras was that at the time Nikon didn't make good fast wideangle lenses for its SLRs,' says John. 'On the other hand, Leicas were not good for long lenses. That meant I had to have two of each camera as I was shooting both monochrome and colour. It was quite a load. It was a great relief when both manufacturers addressed their lens issues and started making good-quality, manageable optics.'

These days John has taken to the digital revolution with the kind of enthusiasm that has propelled him through his career.

'If I want quality work, I use a Canon EOS 5D Mark II,' says John. 'I've also got an Olympus SLR, which I occasionally use. I'm also not averse to camera phones. I just wish they'd do something about the terrible delay between you pressing the shutter and the camera processing the image. It means that many decisive moments are lost. It's the same problem that electronic viewfinders suffer from.'

John maintains that some older photographers can be less than enthusiastic about these advances in technology. However, he sees these shifts as an inevitability that should be embraced. 'I like technology,' he says. 'For example, I like making prints digitally from a negative that I've scanned. You can get such sharp prints. You can scan a 35mm negative, then print it to 24 inches and every area is sharp. Not many enlargers will do that. It seems strange to me that so many colleges still insist that their students shoot film. This seems ridiculous to me. There's a world of choice now. You just have to know how best to apply the tools that are available to you.' **AP**



SAVE UP TO 34%

Subscribe today and
pay just £21.80*

SUBSCRIBERS ENJOY:

- FREE GUARANTEED DELIVERY DIRECT TO YOUR DOOR
- NEVER MISS AN ISSUE OF YOUR FAVOURITE PHOTOGRAPHY MAGAZINE

* When you pay by quarterly Direct Debit



 amateurphotographersubs.co.uk/feb

 Call 0844 848 0848

To place an order call and quote code **13B**. Lines open 7 days a week from 8am - 9pm (UK time)

 Complete the form below and send **FREEPOST**

Amateur Photographer Subscriptions, FREEPOST CY1061, Haywards Heath, West Sussex RH16 3BR. (No stamp required)

THE DIRECT DEBIT GUARANTEE • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by IPC Media Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - if you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

YES! I WOULD LIKE TO SUBSCRIBE
TO AMATEUR PHOTOGRAPHER
AND SAVE UP TO 34%

Direct Debit: £21.80 every 3 months, **saving 34%**
 2 Years (102 issues): £174.80, **saving 34%** – full price of £265.20
 1 Year (51 issues): £92.80, **saving 30%** – full price of £132.60

Offer closes 29th February 2012. Offer open to new UK subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate for Amateur Photographer is £132.60 for 51 issues. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com. Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media. IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. IPC Media who publish Amateur Photographer would like to send messages to your mobile or tablet from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here.

Your details

Mr/Mrs/Ms/Miss: Forename: _____

Surname: _____

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.

Email: _____

Address: _____

Postcode: _____

Home Tel No. (incl area code): _____

Would you like to receive messages to your mobile from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile: _____

Year of Birth: Y Y Y Y Y

Choose your method of payment

Cheque/postal order for £_____ made payable to IPC Media Ltd.

Credit Card: Amex Visa Mastercard Maestro (UK only)

Card No.: Maestro

Expiry Date: / Issue No./Valid From: / Maestro

Signature (I am over 18): _____

Date: _____

I would like to pay £21.80 by 3 monthly Direct Debit (complete your details below)

Direct Debit Instructions

For office use only Originator's Reference - 764 221



Name of bank: _____

Address of bank: _____

Postcode: _____

Name of account holder: _____

Acct no: Sort code:

Sort code:

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay IPC Media Ltd, Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd and if so, details will be passed electronically to my bank or building society.

Signature (I am over 18): _____

Date: _____

**APOY
2012**

In association with

SAMSUNG

JESSOPS

Your chance to enter the UK's
most prestigious competition for amateur photographers

Round one
**ENTER
TODAY!**

**£25,000
IN PRIZES TO BE WON**

It's time to reveal the details of our 2012 Amateur Photographer of the Year competition, and this year looks set to be bigger and better than ever. We are proud to announce Samsung and Jessops as the official APOY 2012 sponsors. As always, we have thousands of pounds worth of fantastic camera equipment up for grabs across

ten fiercely contested rounds, as well as the chance to be crowned **Amateur Photographer of the Year 2012**. To kick-start this year's competition, we begin with a theme that will be close to many photographers' hearts – landscape photography. However, we're not looking for just any landscape image, as this month's theme is specifically **Water in the Landscape**. This could be any body of water, including rivers, ponds, reservoirs, estuaries, streams, the ocean (if there is land nearby) or even puddles. We are looking for images that interpret each theme in an imaginative



©DANIEL DE JONCKHEERE

way. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent. The closing date for round one is **24 February 2012**. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring images will

be published in our 31 March issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used. Remember to include a telephone number and your postal address so we can contact you if you win. We look forward to seeing your photographs – and good luck.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round one

Water in the landscape

From tempestuous seas to placid, glassy lakes, winding rivers and picturesque ponds, water exists in myriad forms providing countless opportunities to create beautiful or impacting images. No doubt most photographers have, at one time or another, been seduced by the glow of the sun rising over a lake or an atmospheric seascape at sunset. There is surely nothing more gratifying than the sight of an idyllic water scene illuminated in perfect light. For the first round of APOY 2012, we want you to turn your attention to all the places where water meets the land. This could be a river, lake, sea or canal, to name just a few. In fact, any body of water is acceptable, so long as there is also land in the composition. You may find inspiration in the unlikeliest of places, as a puddle along a country lane or a pond hidden away in a local park, for example, could turn out to be a fruitful subject. Try to think beyond the obvious locations and consider how you could use the subject to your advantage. You might like to use reflections in your image or make colour a key part of your composition. Think about what time of day you are going to take your image, as this will affect the way the light falls on the scene.

1st prize

The first-prize winner will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 16mm f/2.4 Ultra Wide pancake lens, a Samsung ED-SEF42 flash and a 16MB SDHC Plus memory card, worth a total of £1,298.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's i-Function technology allows you to control image-capture settings manually via the lens ring.



2nd prize

The second-prize winner will receive a Samsung WB750 compact camera and a 16MB SDHC Plus memory card worth a total of £288.98. With its 12.5-million-pixel BSI (Back Side Illuminated) CMOS sensor, the Samsung WB750 makes it easier than ever to deliver consistent high-quality images. The WB750 also features a 24mm ultra-wide lens with 18x optical zoom (24x Smart-Zoom feature), 1080p full HD video recording and Creative Movie Maker that lets you combine stills and video to create a slide shows.



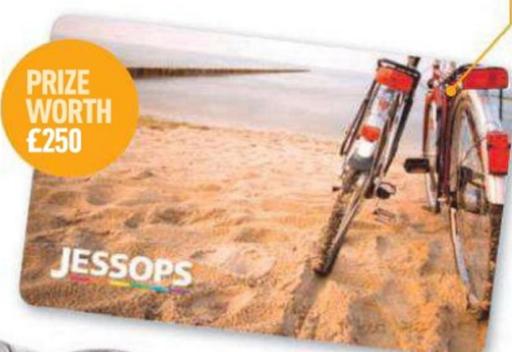
PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar
Classic Portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr
The World Up Close	Macro, any subject	7 Apr	27 Apr	26 May
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul
Exploring the City	Architecture (old and new)	7 Jul	27 Jul	25 Aug
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov
Life in Monochrome	Black & white, any subject	3 Nov	23 Nov	29 Dec

3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.



Here are some tips and suggestions to help you get started

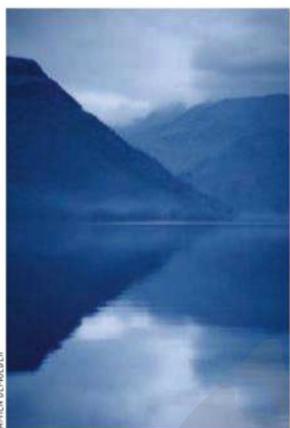
Why not try...



DAMIENTHOMAS

CHOOSING A SUBJECT AND COMPOSING YOUR SHOT

Finding your subject will be the first challenge – the next will be deciding how to photograph the scene to create a meaningful image. You may have a list of favourite locations that feature water, but try venturing further afield to somewhere you haven't been to before. You may find that a few visits are necessary to build up knowledge about the scene you want to photograph, but an adventurous approach may yield unexpected and pleasing results. Think carefully about how you compose your image and try to be creative in your approach. How does the water intersect with the land? What viewpoint do you need to use in order to convincingly realise what you have in mind? Taking the time to really think about what you're trying to convey will pay off.



EXPOSURE

One of your main considerations will be to ensure you choose an exposure that renders detail in the water, land and sky as accurate and balanced a way as possible. Taking a spot meter reading from both the sky and water is one way to go about achieving a balanced exposure. There will inevitably be an element of compromise, especially in scenes where there is a lot of contrast. You may want to experiment with using a polariser to reduce reflections on the water and to boost the contrast in your image, or a graduated filter to balance your exposure. Try using longer exposures to record movement in the water for emotive effect.

DAMIENTHOMAS

BLACK & WHITE OR COLOUR?

Scenes in which water is the subject can be equally effective in black & white or colour, but deciding which approach to use requires an element of thought at the previsualisation stage. For example, if there are strong shapes and lines or interesting textures in the scene, would they have greater impact in black & white rather than colour? Conversely, you may choose to make a particular colour a subject in your image in its own right, in which case, how could you frame your shot to accentuate this?

ROBSON SPENCER



APOLY 2012

Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:

Water in the Landscape, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 24 FEBRUARY 2012

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms

First name _____

Surname _____

Address _____

Postcode _____

Daytime telephone no. _____

Email address _____

Picture details _____

Camera _____

Lens _____

Film (if applicable) _____

Exposure (if known) _____

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us. IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, the Jessop Group Limited, Samsung Electronics Co Limited and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessop Group Ltd's and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessop Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOLY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stamped SAE of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessop Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessop gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. Samsung Electronics Co Ltd has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall prize for the APOLY 2012 competition will be to win Jessop and Samsung products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Jessop and Samsung standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. The Jessop Group Ltd and Samsung Electronics Co Ltd shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.



AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

IF YOUR PICTURES
ARE FEATURED
YOU'LL RECEIVE...

£50



FOR ILLUSTRATION PURPOSES ONLY. RUCKSACK CONTENTS NOT INCLUDED.

PLUS...

The Editor's Choice wins a **Kata DR-467i** Digital Rucksack worth £99.95

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

www.manfrotto.co.uk

How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



2



3

Dave Rowling North Yorkshire

Dave's love of photography was born from a desire to take pictures of his friends. His first camera was a Kodak Brownie Twin 20 model and Dave was soon hooked on expanding his photographic skills and choices of subject. These days he shoots using a variety of cameras, including a Pentax MX, Leica 2, a Canon IXUS 85Di and, for these particular shots, a Fujifilm FinePix X100. His favourite locations are the coastlines of France and Spain, Second World War fortifications, woodland and the North Yorkshire landscape.

Traffic cone

1 This shot makes excellent use of a common subject – the traffic cone. Fujifilm FinePix X100, 23mm, 1/500sec at f/11, ISO 200

Road sign

2 This interesting arrangement of elements works through careful framing. Fujifilm FinePix X100, 23mm, 1/500sec at f/11, ISO 200

Circus poster

3 The poster and moody sky combine to make an almost surreal shot. Fuji FinePix X100, 23mm, 1/1000sec at f/8, ISO 200



**EDITOR'S
CHOICE**

SEE MORE ONLINE AT
[AMATEURPHOTOGRAPHER.
CO.UK/SPOTLIGHT](http://AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT)

What excellent use of composition and focus! Jeanette directs us immediately to what she wants us to see, and when we get there the subject is clear and obvious – and stunning. Great colours, too. Such a good picture – *Damien Demolder, Editor*



Jeanette Markle Gloucestershire

Jeanette loves nature and was originally a painter. However, she soon found that her hobby fell by the wayside after a member of her family showed her their Nikon Coolpix camera. Jeanette then bought a Nikon compact, realising that photography would fill a huge gap left by painting. Her aims in the future are to master lighting and to exhibit her work. We discovered Jeanette's photographs on the *Amateur Photographer* website reader gallery (www.amateurphotographer.co.uk/photo-gallery), an area where readers are free to upload their own photographic work.

Equinox

1 Jeanette was attracted by the colours of the flower before she saw the bee
Nikon D80, 60mm, 1/200sec at f/5.6, ISO 160

Dandelion

2 This is a great image of a dandelion clock, and the ladybird is a nice touch
Nikon D80, 60mm, 1/400sec at f/5, ISO 250

Ladybird

3 This shot of a ladybird makes great use of space and saturated colour
Nikon D80, 60mm, 1/320sec at f/3.8, ISO 100

Leaf

4 The ladybird's vivid red and black body stands out against the green of the leaf
Nikon D80, 60mm, 1/250sec at f/3.8, ISO 160





Giovanni Allievi Italy

Giovanni started taking photographs in the early 1990s with his father's 35mm Zenit camera. These days he uses a Canon EOS 30D. 'I think my love of photography comes from an attempt to capture the beauty of places in a photograph,' says Giovanni. 'There is beauty all around us, if one is willing to look for it.'

Houses by the sea

1 The subtle light enhances this shot
Canon EOS 300D, 18-55mm, 1/80sec at f/8, ISO 200, tripod, polariser

Cliffs

2 The crashing waves add a sense of drama
Canon EOS 30D, 24-105mm, 1/200sec at f/11, ISO 100, tripod, polariser

Waves approaching

3 The leading line of buildings draws the viewer's eye
Canon EOS 300D, 135mm, 1/100sec, ISO 100, tripod

WANT TO LEARN MORE AND IMPROVE YOUR PHOTOGRAPHIC SKILLS?

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit www.spi-photography-courses.com, call 0203 148 4326 or turn to page 56 of this issue.



Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Nick Brandt

1966-present

Nick Brandt has established himself as a powerful new voice in photography who focuses on documenting Africa's endangered wildlife, writes **David Clark**

FOR NICK Brandt, photography is both a means of artistic expression and a way of focusing attention on endangered species. His beautiful, elegiac and often melancholy photographs are driven by his passion for animals and his ambition to help save Africa's dwindling wildlife population.

He began working in photography in 2000 after a successful career as a director of commercials and pop videos. He worked with artists such as Moby, XTC and most famously Michael Jackson, and he first visited East Africa while filming Jackson's *Earth Song* video. It was the beginning of a passion for this region and its wildlife that has changed Nick's life.

'There is something profoundly iconic, mythological even, about the animals of East and southern Africa,' he wrote in his book *On This Earth* (2005). 'There is also something deeply emotionally stirring and affecting about the plains of Africa – those vast green rolling plains punctuated by

graphically perfect acacia trees under the huge skies. It just gets you. Gets you in the heart, gets you in the gut.'

Brandt approaches his subjects from a fine-art perspective. While mainstream wildlife photographers shoot in colour, his images are black & white; instead of using digital kit, he chooses a medium-format Pentax 67 II film camera; and although most of his contemporaries use long telephoto lenses, Brandt prefers getting closer to the subject using much shorter lenses.

Perhaps the most distinctive feature of his work is that he completely avoids dramatic animal action shots, such as the chase and kill. Brandt's images usually take the form of static and meditative portraits that show animals as individuals.

'I want to get a real sense of intimate connection with each of the animals – with that specific chimp, that particular lion or elephant in front of me,' he wrote in *On*



© NICK BRANDT



Left: Nick shooting on a dried-up lake bed in Africa

This Earth. 'I believe that being that close to the animal makes a huge difference in the photographer's ability to reveal its personality. You wouldn't take a portrait of a human being with a telephoto lens from 100 feet away and expect to capture their soul; you'd move in close.' In doing this, Brandt invites us to look afresh at familiar



species and to recapture a sense of wonder at how truly extraordinary they are.

The originality of Brandt's photographs has inevitably led to speculation about exactly how they were created. He uses only three lenses – 55mm, 105mm and 200mm (the latter is equivalent to around 100mm in 35mm terms). He

prefers using Kodak T-Max 100 film, and shoots through heavy ND grad and red filters. After conventional development, the images are further refined at the post-capture stage after being scanned into Photoshop.

Although he uses digital techniques to improve his images through greater shadow

**Giraffe skull,
Amboseli National
Park, Kenya,
2010. Brandt
juxtaposed the
skull against the
four giraffes in
the background**

detail and tonal range, he rejects more overt tampering, such as 'cloning in' additional animals or replacing skies.

Sometimes the perfect placing of animals in a scene has led some critics to question whether his images have been digitally altered. However, Brandt insists that his photographs



© NICK BRANDT

 result from many hours, days and sometimes weeks of patiently waiting for all the elements to come together, rather than using a post-processing quick fix.

His first exhibition, in 2004, followed by *On This Earth* a year later, rapidly established Brandt as a major new voice in fine-art photography (he, however, was extremely unhappy with the book's printing quality and has since disowned it). His second collection, *A Shadow Falls* (2009), further cemented his reputation, and this was followed by *On This Earth, A Shadow Falls* (2010), a collection of the best images from the two books with greatly improved printing quality.

In 2010, Brandt started work on the third in his trilogy of books and is currently around halfway through the project. These images are much darker and bleaker than those shot in previous years, and reflect Brandt's growing anger and despair at the accelerating pace of the destruction of African wildlife.

Brandt says he was always pessimistic about the animals' future, but that after 2008 things deteriorated even further than he anticipated. For example, according to some experts, the greatly increased demand for ivory, particularly from China, has resulted in as much as 10% of the elephant population being killed each year. The animals killed have included many of the particular elephants featured in Brandt's earlier work.

His most recent images include a photograph of a long line of park rangers holding the tusks of elephants killed by poachers (a grim update of his earlier photograph of a herd of elephants walking in line), a giraffe skull in an empty, dried-up landscape (see pages 34–35).

and the calcified remains of dead animals that Brandt has resurrected in a macabre re-creation of the creatures they once were. These photographs are a powerful condemnation of our collective failure to put an end to the destruction of these once-plentiful species.

Brandt's belief that urgent action is needed to halt the dramatic decline in animal numbers led him, in September 2010, to set up the Big Life Foundation, a non-profit organisation that aims to put an end to poaching and conserve animals in their natural habitat. Big Life has financed the hiring of a number of rangers to patrol Amboseli National Park in Kenya, with the result that many poachers have been arrested. In fact, the Foundation's efforts have been so successful that Brandt plans to extend its area of operation.

'For me, every creature on this planet has an equal right to live,' Brandt wrote in the introduction to his book, *A Shadow Falls*. 'Whether human being, Serengeti elephant or factory-farm cow. That is why I take these photographs. I hope that maybe you will see these animals, these non-humans, in the way that I do – as not so very different from us.' AP

'Every creature has an equal right to live – whether human, Serengeti elephant or factory-farm cow. That is why I take these photographs'

Biography

1966

Nick Brandt is born in London

1983–85

Studies painting and later film at St Martin's School of Art, London

1986

Begins directing music videos and commercials

1993

Moves to California, USA, and continues his music video work until 2003

1996

While directing the video for Michael Jackson's *Earth Song* on location in Tanzania, Brandt becomes fascinated with the region

2000

Makes his first serious photographic trip to East Africa, shooting with a Pentax 67 II

2003

Abandons his work as a director and devotes himself to fine-art photography on a full-time basis

2005

Publishes first book, *On this Earth*

2009

His second book, *A Shadow Falls*, is published

2010

Sets up the Big Life Foundation, an organisation dedicated to preserving Africa's wildlife

Cheetah and cubs, Masai Mara, Kenya, 2003. Brandt photographed the cheetahs from his Land Rover as they stood together on a rock. He patiently waited until they were in the perfect position

BOOKS AND WEBSITES

Books: To date, Nick Brandt has published two books of new images: *On This Earth* (Chronicle Books, 2005) and *A Shadow Falls* (Abrams, 2009). In 2010, he published *On This Earth, A Shadow Falls*, which contained the best 90 images from the first two books. It is available from www.biglifefoundations.com.

Websites: Brandt's website is www.nickbrandt.com and it includes a wide range of his work plus a selection of press reviews and interviews. The Big Life Foundation website, which includes the latest news on its conservation projects, is at www.biglifeafrica.org.



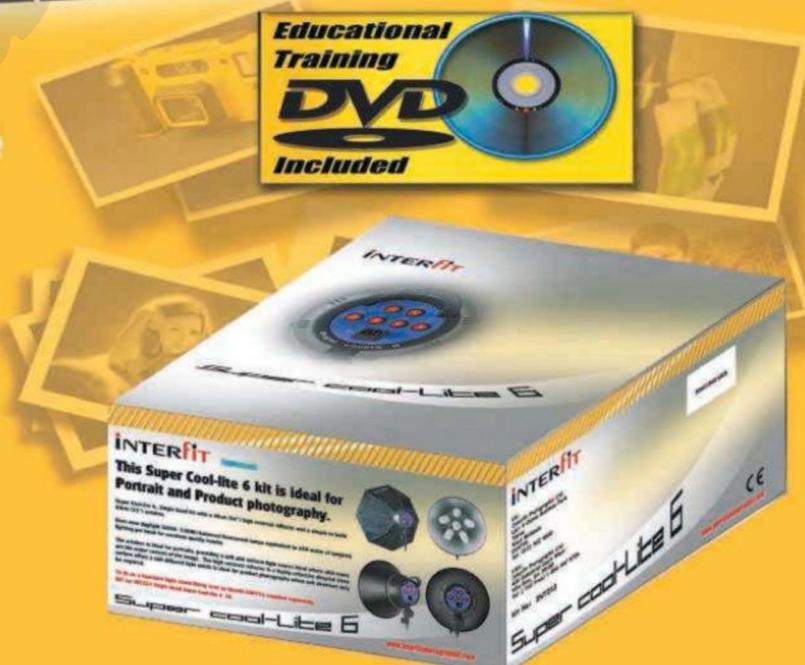
INTERFIT

Item No : INT213 Single head Super Cool-lite 6 £197.99 inc vat
Kit No : INT214 Super Cool-lite 6 twin head Kit with stands £395.99 inc vat
Replacement Lamp : INT042 (32 watt)

Super cool-Lite 6

**Fluorescent flicker free
Daylight Balanced
Each head equivalent
to 750watts of
Tungsten power**

**Easy to set up
Thanks to a new
simple design**



Appraisal



Expert advice, help and tips from AP Editor Damien Demolder

Bamburgh Castle, Northumberland

Des Gardner

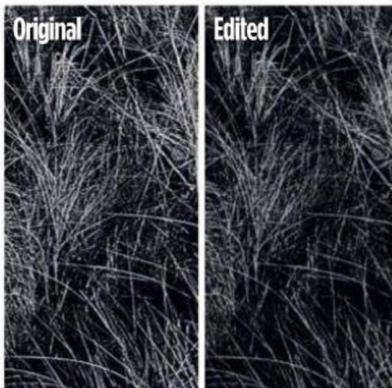
Nikon D300, 18-70mm, 125sec at f/11, ISO 200

I HAVE never been to Bamburgh Castle, but I feel as though I have because I've seen so many pictures of it. This is a good picture, though, and Des has made the most of the grassy dunes and the impending storm (that he tells me got him soaked) to create something a bit special. When you are taking pictures of a place that has been photographed many times, it's important to bring something extra or new to the scene, and Des has done just that.

I like the lead-in to the main subject, but Des has gone a bit heavy on the sharpening. This has created hard white edges around the blades of grass, which in turn has increased the sense of contrast in the foreground of the scene. This has made the grasses stand out more, and rather than being a gentle introduction to the subject they have started to fight with it.

To fix this, and to cover all sorts of oversharpening, I used a duplicate layer and applied a pass of Gaussian Blur. In this case, I applied 1.5 pixels' worth. This obviously takes the harshness off edges, but blurs the whole picture. Fading the layer, or changing the blending mode to Darken, shoves the blur into the white edge halos and neatly fills them. I then adjusted the opacity of the layer to fine-tune the result.

Now we can appreciate the castle in all its splendour and surroundings without being distracted by the grass.



WIN

Every reader whose picture is chosen to appear in Appraisal will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to Appraisal at the address on page 3. Enclose an SAE if you want them returned

CAMLINK

Chrysanthemum Polly O'Meara

Canon EOS 450D, 18-55mm, 1/200sec at f/13, ISO 400, flash

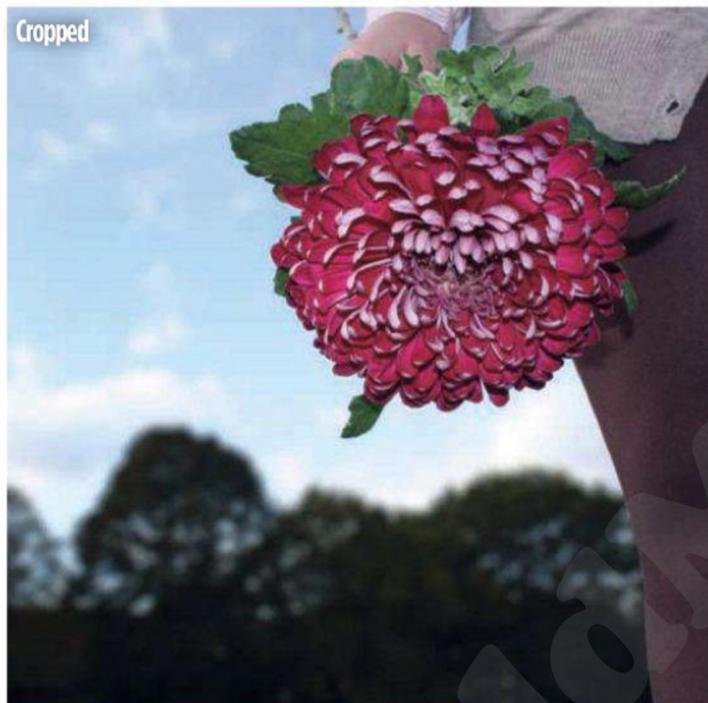
THIS is a really attention-grabbing picture, as the angle is so low and the subject appears in a part of the frame – and at an elevation – we are not used to. Polly says it's her mum, holding a chrysanthemum. The odd viewpoint works well, and while Polly has placed the subject on a third, there seems too much space on the left. I've trimmed it off, and at the same time made the shot into a square. In my head the square format makes it a bit more of a documentary image, but that might just be me!

The colours of the evening are a little cool, and the burst of flash Polly used has added cyan and blue instead of bringing out the true shades of the scene. I've added red and yellow to counter this, and to let the natural appearance of the flower head come through. These tweaks change the picture from being something a bit sad to something a bit more positive and happy. It's an eye-catching shot and it works very well, so Polly wins my picture of the week.

PICTURE
OF THE
WEEK

Original

Edited



Original



Cropped



Champagne Lake

Dave Wilcox

Canon EOS 40D, 11-18mm, 1/500sec at f/8, ISO 100

THIS looks a stunning location, and Dave has made an interesting choice of composition – getting a good leading line on the lake edge to drag our eyes from the foreground into the distance. The colours are really striking, too, and although they are

bold and impressive Dave has resisted the temptation to go overboard with the colour saturation so the picture looks real. That's a critical element when you are showing someone something that is unusual or amazing in its own right.

My only issue is with the mass of light-coloured rock in the foreground. It is bright and large, and it draws my eye away from the subject. We can trim it away, as there is far more than we need. Cropping to 16x9 proportions, I took the opportunity to ensure

the lake edge could slide down to the lower left corner of the frame. This is a good place for a leading line to start as it emphasises the diagonal characteristic of the line and makes it more compelling.

The second move was to use the Burn tool, set to Shadows and 8%, to deepen the darker tones of the whole rock area. This makes it recede a little more. Now we can concentrate on what Dave wanted us to see, and the rock becomes what it is supposed to be – a frame for the subject.

Please visit our website: www.mathersoflancashire.co.uk

Canon



**Canon EOS 600D
+ 18-55mm IS
only £629!**

EOS 600D + 18-55 IS + 55-250IS £829
EOS 600D body only £569

PENTAX



**Pentax K-r
+ 18-55mm DA
only £399!**

K-r + 18-55 DA + 50-200 DA £499
AVAILABLE IN BLACK OR BRONZE

PENTAX



**Pentax K-5
+ 18-55mm WR
only £729!**

K-5 + 18-55 WR + 50-200 WR £889
K-5 + 18-135 WR Lens £1049
K-5 body only £709

FUJIFILM FinePix



**Fuji FinePix
X10 EXR
only £435!**

FUJIFILM FinePix



**Fuji FinePix
X100 EXR
only £799!**

Panasonic LUMIX G Series



**Panasonic Lumix G-2
+ 14-42mm Mega OIS
only £389!**
OR...

Panasonic Lumix G-2
+ 14-42mm
+ 45-200mm lenses
only £599!



**Panasonic Lumix G-3
+ 14-42mm Mega OIS
only £449!**
OR...

Panasonic Lumix G-3
+ 14-42mm
+ 45-200mm lenses
only £669!
Free Adobe Lightroom with Both G-3 Kits



**Panasonic Lumix GF-3
+ 14mm f2.5 lens
only £389!**
OR...

Panasonic Lumix GF-3
+ 14-42mm lens
only £369!
Free Adobe Lightroom with Both GF-3 Kits



**Panasonic Lumix GH-2
body only £539!**
OR...
Panasonic Lumix GH-2
with 14-42mm
only £625!
(With Free Adobe Lightroom)
or with 14-140mm
only £959!
(With Free Adobe Lightroom)



Panasonic Lumix GX-1
GX-1 Body Only (Black or Silver) £439
GX-1 + 14-42 Std Zoom (Black) £479
GX-1 + 14-42 Power Zoom Lens
(Black or Silver) £579

Panasonic

Lumix FS-16	£79
Lumix FS-18	£98
Lumix FS-35	£112
Lumix FS-37	£128
Lumix FX-90	£215
Lumix LX-5	£349
Lumix FZ-45	£239
Lumix FZ-48	£259*
Lumix FZ-150	£359*

* Now With 5 Years Warranty

Lumix TZ-8	£169
Lumix TZ-18	£179
Lumix TZ-20	£219
Lumix FT10	£142
Lumix FT3	£263

Canon

Ixus 125 HS	£195
Ixus 500 HS	£259
Ixus 310 HS	£238
Ixus 1000 HS	£269
PowerShot SX220	£209
PowerShot S100	£369
PowerShot G12	£439
PowerShot G1X	£595

FUJIFILM FinePix

Z-90	£89
Z-900 EXR	£139
T200	£94
XP-10	£88
XP-30	£123
F-500 EXR	£164
F-600 EXR	£219
S-2950	£115
S-3200	£129
S-4000	£164
W3 REAL 3D	£228
HS-20 EXR	£249
X-10 EXR	£435
X-100 EXR	£799

SIGMA

20mm f1.8 EX DG	£539
24mm f1.8 EX DG	£439
30mm f1.4 EX DG HSM	£375
50mm f2.8 EX Macro DG	£266
70mm f2.8 EX Macro DG	£364
105mm f2.8 EX DG OS HSM Macro	£665
10-20mm f4-5.6 EX DC HSM	£419
10-20mm f3.5 EX DC HSM	£495
12-24mm f4.5/5.6 MK2 DG HSM	£659
17-50mm f2.8 EX DC HSM OS	£555
17-70mm f2.8-4.2 Macro OS HSM	£349
18-50mm f2.8-4.5 DC OS HSM	£179
18-125mm f3.5/5.6 DC OS HSM	£264
18-200mm f3.5-6.3 DC HSM	£179
18-200mm f3.5-6.3 DC OS	£285
18-250mm f3.5-6.3 DC OS	£399
50-200mm f4/5.6 DC OS HSM	£179
70-200mm f2.8 APO EX DG OS	£969
70-300mm f4-5.6 DG Mac II	£133
70-300mm f4-5.6 APO DG Mac II	£189
70-300mm f4-5.6 DG OS	£299
150-500mm APO DG OS HSM	£799
1.4x APO EX DG Conv (EX lenses)	£199
2x APO EX DG Conv (EX lenses)	£239

SIGMA
3 YEAR UK WARRANTY

For registration and conditions log on to
www.sigmas-imaging-uk.com/warranty

Please visit our website for the full range of SIGMA lenses.

LUMIX G Series Lenses

14mm f2.5	£279
20mm f1.7	£279
X PZ 14-42mm f3.5-5.6	£299
X PZ 45-175mm f4-5.6	£319
14-140mm f4-5.8	£579
45-200mm f4-5.6	£249
100-300mm f4-5.6	£446

LEICA Lenses For G Series

Summilux 25mm f1.4 ASP	£429
Macro 45mm f2.8	£569

Nikon 1

Nikon V1+10-30mm	£719
Nikon V1+ 10mm f2.8	£765
Nikon V1+10-30+30-110mm	£839
Nikon J1+10-30mm	£449
Nikon J1+10mm f2.8	£485
Nikon J1+10-30+30-110mm	£589

Please visit our website for best prices on Lowepro bags, Hoya and Kood filters, Fuji memory cards, batteries and camera accessories. E&OE.

AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Nice Industries Nice Clip lens cap clip £7.99

www.theusualshutterspecs.com or call 0203 287 4459

KEEPING track of a lens cap can be tricky business. Nice Clip is designed to keep your lens cap close to hand, so it can be quickly reattached when the camera is not in use.

The Nice Clip is a simple idea. It uses a double-sided sticky strip to attach the clip to the front of the lens cap. At first glance I was sceptical about how effective and durable this design would be, but the strip attaches the clip surprisingly well. The clip's shape means it can be fixed to a strap, belt or even the edge of clothing, so you will never be short of a place to keep it. I found the ridge of a trouser pocket to be an ideal place.

Unlike a lens cap keeper cord, the clip does not get in the way of the camera's functions in any way. However, once the Nice Clip is attached, it is not designed to be removed so there can be no switching between lens caps. Also, if the lens is placed on a surface with its front element down, it will tip.

Nice Clip is compatible with all types of lens caps – even the pinch-release type – from 49–82mm. An alternative use for the clip is to tidy away cables, which is handy for an organised desk. **Tim Coleman**



Amateur Photographer
A simple solution
to a common
problem

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Around £50

www.sandisk.co.uk

AVAILABLE in both 4GB and 8GB versions, the SanDisk Eye-Fi cards work just like regular SDHC memory cards, but with built-in wireless network capabilities. This allows images to be transferred straight from the camera to a computer, mobile device or online storage facility.

Setting up the card takes just a few seconds, and simply involves plugging it into a computer using the included card reader. The computer software quickly guides you through the set-up process and, once complete, the card's Wi-Fi transmitter can connect to the computer's Wi-Fi connection and transfer images in just a few seconds. No separate Wi-Fi or internet connection is required. Mobile apps are also available that allow images to be sent directly from a camera to a mobile phone or tablet.

It is possible to connect the Eye-Fi card directly to a Wi-Fi network to upload images directly to online storage sites, such as Facebook, Picassa or Flickr, although a computer is required to set this up. Once activated, images can be uploaded via a home Wi-Fi connection, or via public connections in cafes, hotels, airports and so on, although Eye-Fi Hotspot access may be required first. This service automatically programs the card to access hundreds of thousands of public Wi-Fi networks all over the world for an annual fee of £24.99, which is extremely useful if you are travelling for extended periods.

The SanDisk Eye-Fi card is reasonably priced given its wireless network capabilities, although most people will not use them. More tech-savvy users, though, will find the wireless file transfer to a smart phone particularly useful for quickly sharing images. **Richard Sibley**



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Photoshop Lightroom 4 Beta

We take a look at the first version of Adobe's latest raw-editing software.

AP 11 February

Sony Alpha 65

With the same 24.3-million-pixel sensor as the Alpha 77 but £350 cheaper, the Alpha 65 could be the ultimate mid-range camera.

AP 18 February

Canon Pixma Pro-1

This 12-ink, A3+ printer is Canon's new flagship model for professional photographers.

AP 25 February

Nikon D4

With a new 16.2-million-pixel, full-frame sensor, Nikon's new professional DSLR may be the best yet.

AP 25 February

Canon PowerShot G1 X

Marketed as 'The Master Compact', the G1 X's 14.3-million-pixel, 18.7x14mm sensor is the largest yet for a Canon compact camera.

AP 17 March

AP investigates...

Low light

Capturing detail in low light is one of the biggest challenges for any camera.

Tim Coleman and Professor Bob Newman explain how to overcome this difficulty and achieve stunning results

RECENT advances in digital imaging have seen manufacturers improve how cameras perform in poor lighting conditions. However, even when using the best cameras currently available, it is still vital to correctly expose the image to minimise noise and ensure maximum image detail.

When shooting in low light, getting the *correct exposure for the subject* is key to crisp, saturated and dynamic images. The 'best' exposure settings are highly camera specific.

Unfortunately, many of us switch to autopilot when shooting in low light – simply increasing the ISO rating without giving much thought to noise or shadow detail. However, some basic techniques can help to improve images taken in low-light conditions, particularly at high ISO settings.

In this article, we will explore how to avoid the impact of noise in low light using a series of tests. Three different cameras have been studied, and the tests can be applied to your own camera. By understanding and implementing the results of your own tests, you can discover the ideal exposure settings to produce the best results in low light.

But before we do this, here are a few things that will help you to understand your camera and its sensor.

ISO

The trouble with understanding ISO ratings in digital photography is that the term 'ISO sensitivity' originally comes from film photography, and there are differences between film and digital-capture methods.



The chemical make-up of a film base affects its sensitivity to light, with a higher ISO rating being more sensitive. A digital imaging sensor does not have an ISO rating. In fact, the sensor's 'sensitivity' to light is constant and is in no way affected by the ISO setting. The quoted ISO sensitivities found on cameras are, in fact, 'equivalent' settings. Rather than the sensor actually becoming more sensitive to light, all that happens is the development process (raw sensor output to final digital image) adjusts the brightness and contrast to produce an image with a correct tonal range.

A simple analogy is that a digital sensor is like shooting on ISO 200 film and then changing the camera settings as if using ISO 3200 film. The sensitivity of the film doesn't change – it is still ISO 200, despite what the camera's exposure settings say. To be able to use the now underexposed film it must be push-processed and printed appropriately to get usable images.

A silicon digital camera sensor yields an output directly proportional to the level of light that it receives. So, to increase a digital sensor's exposure to light, one must either increase the strength of the light source, the length of the shutter speed or the size of the aperture. How much light is collected and used by the sensor depends on its quantum efficiency (see box, right).

EXPOSURE

As the sensor doesn't become more sensitive as the ISO setting increases, it is advisable to give it a brighter exposure than the nominal one that the camera recommends.

The lower the sensor's exposure to light, the greater the level of noise will be. Therefore, by giving the sensor more light, the level of noise can be reduced and the tonal range can be improved.

One way to give the sensor more light is to expose the scene so that the brightest point is exposed as much as it can be without clipping. In many cases this will cause the overall image to look overexposed. However, by increasing the exposure from the nominal setting (which was suggested by the camera), the sensor receives more light and therefore produces less noise and more detail in shadow areas. The image can then be adjusted in editing software to reduce its brightness, with the added advantage that any noise that does still exist in the image will also be darkened, making it less visible.

So, regardless of the ISO setting, overexposing an image up to the point of highlight clipping, and then reducing the brightness in software, should help reduce noise and improve detail in shadow areas. In summary, the 'best' exposure is the brightest before highlight detail is unrecoverable.

The correctly exposed image taken at ISO 1600 has less noise than the underexposed picture shot at ISO 200
Nikon D300, 0.8secs at f/5.6

WHAT IS ISO?

Professor Bob Newman explains



When photographers talk about 'ISO' they are talking about the 'Exposure Index' as defined by the International Organisation for Standardization (ISO). The Exposure Index defines the tonality of an image made with the nominal exposure for that ISO setting. A misconception is that ISO dictates

how that tonality will be achieved – it does not. In essence, in digital photography, ISO is about processing – by selecting an ISO you are selecting the processing, on the assumption that you will be using the nominal exposure. The camera's user interface is designed around this, and when you select an ISO setting the camera's metering will be adjusted to

achieve the nominal exposure for that ISO speed. However, that doesn't mean you have to use it, and in some cases better results can be achieved by not doing so. If you use in-camera processing (JPEG), the internal workflow assumes you are using the nominal exposure, and some of this processing can be hard to undo.

READ NOISE AND THE SWEET SPOT

Read noise (RN) is the electronic noise added by the camera to the image captured by the sensor (which already has 'built-in' photon-shot noise). It provides a constant noise background, so tends to be the noise that can be seen in the shadows.

When the light is low (low number of photons), and is then processed by the camera to achieve a full tonal range, the digitiser read noise signal is brightened, resulting in more noise in shadows. A way around this is that the ISO control boosts (gain) the sensor signal. At the top ISO end, though, the digitisation system cannot deal with as high a light level and the dynamic range drops.

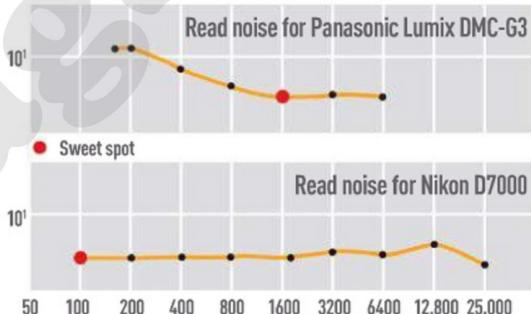
To an extent, RN can be tackled simply by darkening the shadows, although this just results in featureless black blobs on the image. It is up to the photographer to decide whether featureless or noisy shadows are

more objectionable. To estimate the read noise difference between two cameras, take equal-area crops and compare them for the deep shadow noise, rather than bright and midtone noise.

A similar technique can be used to find the ISO sweet spot for your own camera. This is the point at which the camera stops adding 'gain' (boosting the signal) as the ISO is raised. Manually set the exposure to nominal for the highest ISO setting on your camera. Then take a series of images of the same subject (with the same lighting), reducing the ISO 1 stop at a time without changing the exposure. Process the captured images to the same brightness range and then compare the sequence. As the ISO setting lowers, there will often be a point at which the shadow noise starts to rise. The last ISO setting before that rise is your 'sweet spot' for low-light exposures (see read noise curve, right).

READ NOISE CURVE

The ISO sweet spot of a camera can be seen on the read noise curve graph as the point where the 'curve' levels out. The Panasonic Lumix DMC-G3's noise curve levels out at ISO 1600, while the Nikon D7000 is almost a straight line across the entire ISO range, making the base ISO its sweet spot. By using this sweet-spot ISO setting and overexposing just before the point of clipping, noise can be kept to a minimum and the tonal range of a low-light image maximised. Overexpose as much as possible before highlight clipping for the lowest levels of noise.



QUANTUM EFFICIENCY

THE QUANTUM efficiency (QE) of a sensor is one of the most important factors in a camera's performance in low light. QE is the percentage of available light (photons) that the camera sensor collects ('sees') and releases into photoelectrons. The photoelectrons produce an electronic charge that is detected by the sensor circuit and is then converted from an analogue to digital signal, from which the image is produced.

Of two same-size sensors for the same exposure, the one with a higher QE returns lower noise. A 'perfect' camera would have a QE of 100%. The diagram on the right shows some of the ways in which collected light is 'lost'.

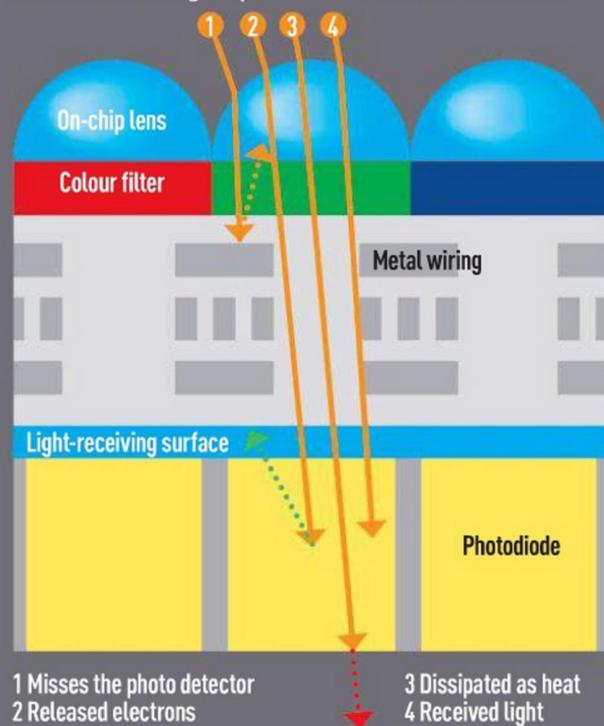
The Nikon D3S has one of the highest QE percentages at 57% (5.7 of every 10 photons get counted), while the Hasselblad H3DII's QE is 15% (1.5 in every 10). The quantum efficiency of the Hasselblad camera is roughly a

quarter that of the Nikon D3S.

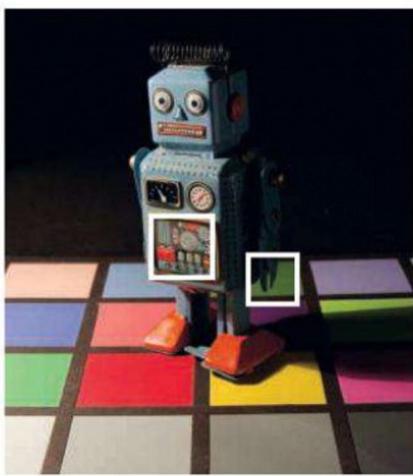
However, the sensor of the Hasselblad is twice the size of that of the Nikon camera and therefore has double the number of photons striking it for the same exposure. But of these striking photons, the D3S converts four times the amount, which results in twice as many photons being used by the D3S, despite the physically larger sensor of the Hasselblad H3DII. With more light being used by the sensor, the Nikon D3S will perform the better of the two in the same low-light conditions.

So, when we say low-light performance has been enhanced in today's cameras, it is largely down to improvements in a camera's QE. For example, the original Canon EOS 5D has a QE of 25%, while the EOS 5D Mark II has a QE of 33%. Compare two cameras and the one with less noise in the bright and midtones has a higher QE.

The percentage of photons not 'seen' by the camera sensor are for reasons such as being dissipated as heat or released as electrons



TEST ONE UNDEREXPOSURE



THE STUDIO scene in this test has a low-contrast light, and the entire tonal range is within the capacity of each camera. Any shadow noise present will clearly be seen in the dark background and shadow areas. Shifts in colour rendition will be obvious due to the wide range of colour.

Where possible, each camera captured the studio scene with its aperture set to f/11, the shutter speed at 1/30sec and ISO 6400. The Fujifilm FinePix F600EXR's highest available setting for raw capture is ISO 3200. This exposure gives a bright image without clipping highlights. With the shutter speed and aperture manually kept the same, we then took exposures through the entire ISO range.

Using Adobe Lightroom, each image below the brightest exposure has been brought back (pushed) to match the brightness. This means ISO 3200 is pushed 1EV, ISO 1600 is pushed 2EV and so forth, all the way to the base ISO.

CONCLUSIONS

As we can see from the 100% pull-ups on the right, noise is obvious in all shadow, midtone and highlight areas in all the Fujifilm F600EXR's images. In the shadow areas to the right of the robot, JPEG compression renders detail virtually unrecognisable at ISO 100 (-5EV). Dynamic range and saturation are significantly lower with every stop of EV reduction. For the best-possible image quality, do go lower than -1EV. Detail in raw files is retained much better, but the saturation shows a steady decline for each stop of reduction.

Even the most pushed image (+6EV) from the Panasonic Lumix DMC-G3 has less noise than the brightest F600EXR exposure. The first 2 stops of reduction (ISO 1600 and 3200) appear to be virtually the same as the ISO 6400 image, and the next 2 stops not much worse, either. This suggests that the ISO 'sweet spot' is ISO 1600, which is backed up by the camera's read noise curve data. It is at -5EV that the saturation, dynamic range and blotching of detail is obvious, with -6EV unusable.

It is more difficult to notice any differences over the entire 6EV range of images from the Nikon D7000. As Bob Newman suggested in *The death of ISO* (AP 30 April 2011), from this test the Nikon D7000 appears to be 'ISO-less' over a range of -6EV. In shadow areas, noise is fairly similar between the D7000's images and those of the G3 at ISO 1600 and higher. This suggests the read noise is virtually the same as the three highest ISO settings of the G3.

The results for the G3 and F600EXR show that the more underexposed the image, the more noise it has and the less saturated it is. The D7000 produces less noise in underexposed scenes. Brightening the image only makes noise more obvious.

CAMERAS TESTED

The test cameras were chosen because of their sensor sizes and resolutions, with the sensor size being the only variable. Each of the three cameras features a 16-million-pixel resolution (approx).

The images have been captured with the manufacturer's standard kit lens. All images are taken in both raw and JPEG format, with in-camera noise reduction set to its standard mode.



Fujifilm FinePix F600EXR

Effective pixels

Output

Sensor dimensions

Bits per channel

Nikon D7000

Effective pixels

Output

Sensor dimensions

Bits per channel

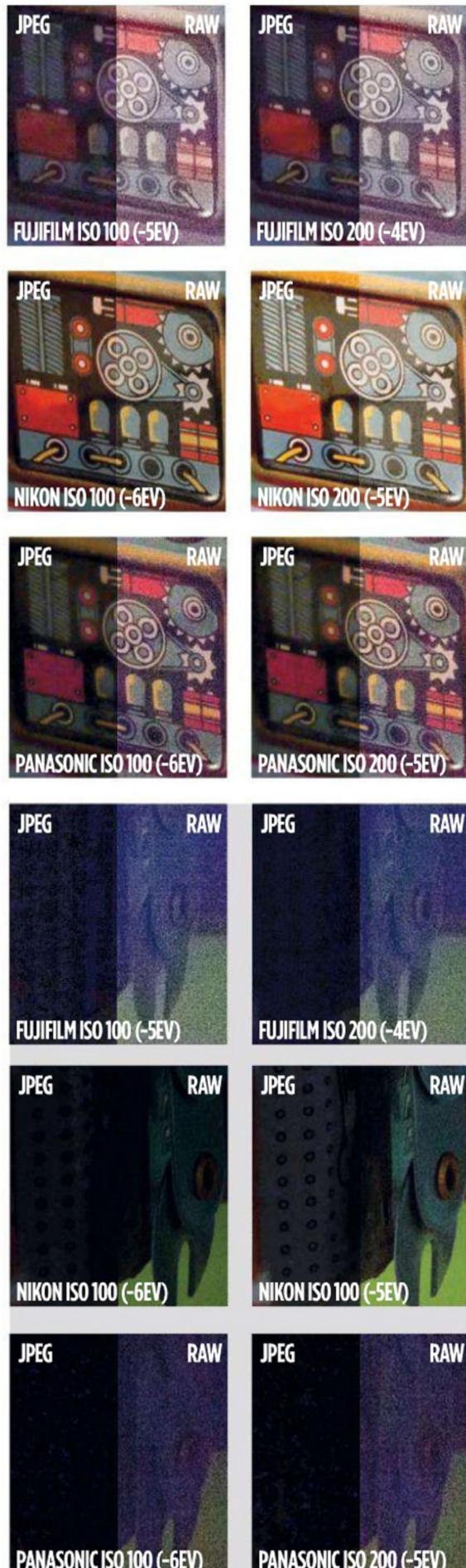
Panasonic Lumix DMC-G3

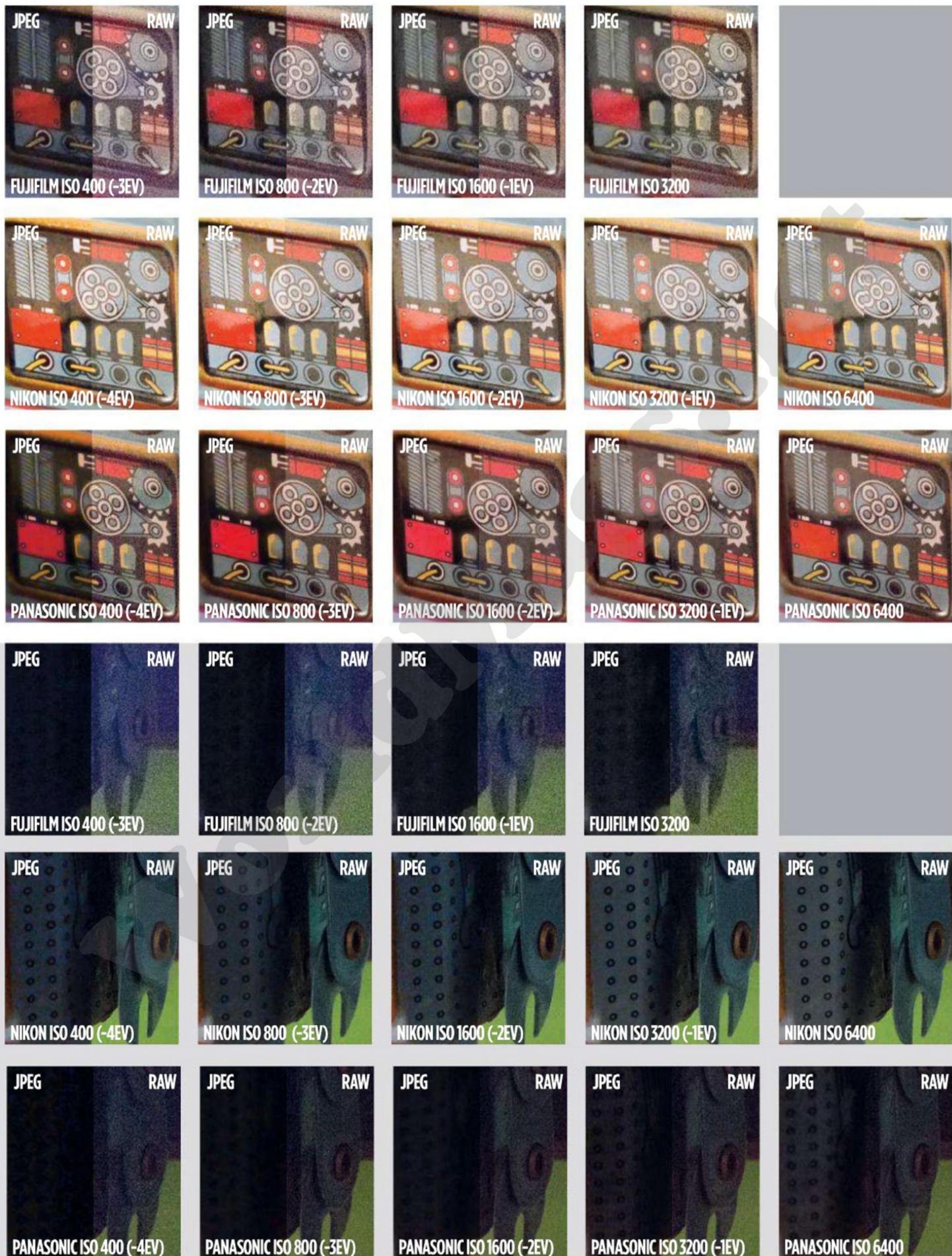
Effective pixels

Output

Sensor dimensions

Bits per channel





TEST TWO OVEREXPOSURE



IN THIS second test, the first shot is taken at base ISO with an exposure of 4secs and f/11. We have then used the same shutter speed and aperture, and incrementally increased the ISO to 1600 to overexpose the image by +4EV. The ISO 1600 image has then been brought back (pulled) by reducing the shutter speed by 1EV at a time until the brightness matches the original base ISO image.

In the above shot of a high-street chip shop, the difference in tonal range between the window light and the shadow areas is beyond each camera's dynamic range. The highlights that burn out in overexposure make the image 'critical'.

CONCLUSIONS

The G3 has the same degree of noise in shadow areas in the original base ISO image as it does for ISO 1600 (-2EV, which is half the shutter speed of the original image). This result is despite the 3½EV difference in ISO rating. The Nikon D7000 has the

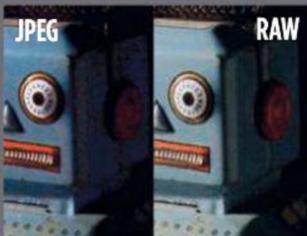
same degree of noise at ISO 1600 (-1EV) as the base ISO, despite a 4EV difference in ISO setting.

In this particular 'critical' image, the highlight detail in the window is lost once the overexposure is +3EV and higher for the D7000, and +2EV and higher for the G3. For the least amount of noise in an image, push the overexposure as much as possible before the highlight detail is lost. In this case, +2EV is fine for the D7000 and +1EV for the G3. Running this test for your own camera will indicate how much you can, and how much you need to, overexpose for the same level of noise with highlight preservation.

How the information on overexposure affects real-life shooting is interesting. It means using the base ISO with longer shutter speeds in low light is not necessary to get the least amount of noise. The brightest exposure (overexposure) is key to the least amount of noise. Find the point of overexposure before the loss of highlight detail is too severe. A balance needs to be struck between overexposure for the least amount of noise and highlight detail.

For evenly lit images, the potential for overexposure is greater before highlight detail is lost. The tonal range of the image should be within the boundaries of the histogram. Exceeding the right-hand side results in the clipping of highlights, because the extreme right edge ('255' in Photoshop) is pure white.

IN-CAMERA JPEGS



THE 100% crops from test one demonstrate the degree of compression that takes place during processing to create a JPEG.

Tonal compression results in an image with much more contrast and consequently less detail in shadow areas. Instead, there is black spotting. The results from the low-light scene tell us that for JPEG capture it is best to stick to the nominal, metered exposure settings, and certainly within -2EV. Push any further and there will be less shadow detail.

In the bright exposure (ISO

6400), there is shadow detail in the lighter and darker area of the background – the edge of where the light source falls. At ISO 100 (which is pushed 5EV), there is no detail at all. The further a JPEG file is pushed, the less detail there is. Also, the more a JPEG file needs to be pushed or pulled, the less accurate the colour rendition is.

In JPEG files, compression has already applied a degree of noise reduction (NR) and rarely requires adding any more. The blurring of detail results in an image that looks more smudged than grainy. Which is the lesser of two evils is down to personal preference, but I prefer a noisy image with greater clarity than a smoother but smudged quality.

A guideline to getting the most out of your camera for JPEG files is to expose to the nominal (correct) ISO within ±2EV. For low-light shooting, raw capture affords a greater flexibility for exposure changes.





NIKON ISO 100 4secs at f/16



PANASONIC ISO 160 4secs at f/11



NIKON ISO 1600 PS



PANASONIC ISO 1600 PS



NIKON ISO 1600 (+1EV)



PANASONIC ISO 1600 (+1EV)



NIKON ISO 1600 (+2EV)



PANASONIC ISO 1600 (+2EV)



NIKON ISO 1600 (+3EV)



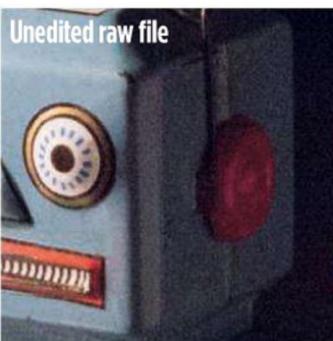
PANASONIC ISO 1600 (+3EV)



NIKON ISO 1600 (+4EV)



PANASONIC ISO 1600 (+4EV)



Unedited raw file



Raw file with NR and levels applied

RAW WORKFLOW: NOISE REDUCTION

There is more freedom post-capture to adjust the brightness in raw files than JPEG files. This is because raw files are uncompressed. In real terms, uncompressed files allow for a greater degree of overexposure and less noise. Only depth of field, motion blur requirements and highlight clipping are limiting factors to overexposure.

Noise reduction (NR) does need to be applied to raw files taken in low light. The differential noise results in the shadows and other parts of the image have an impact on how you apply NR, and this is unique to each camera.

In Adobe Camera Raw or Lightroom for raw files, only colour (chroma) noise is automatically addressed, with a reduction applied, although this can be adjusted using the chroma noise slider.

Luminance noise is a key area to work on. It is adjusted via the NR slider in any raw software and is always down to the photographer's personal taste. A slightly noisier image is preferred than one that has had too much NR applied. Overuse of noise reduction leaves an image looking 'fake'.

The degree of noise reduction required does increase the more underexposed an image is. To avoid high degrees of noise reduction, overexpose the image.

There is no tonal compression in raw files, so in the studio image the black background is much lighter. Reducing the 'darks' and 'shadows' in the 'S' curve makes the shadow noise darker and less obvious. This process also gives the image its needed contrast.

PRINTING

As we suggested in the article *Does sensor size matter* (AP 27 August 2011), the degree to which image quality is important – and of course here we are referring to noise, dynamic range and colour – is largely relevant to the size of print and how the print is viewed. We printed the same images from each camera at 6x4in, 10x8in and 19x13in and compared the results.

The poorest-quality image in all the tests – the Fujifilm F600EXR's ISO 100 image pushed +5EV – looks fine in the 6x4in print at arm's length. However, under closer scrutiny using a loupe, the poor shadow detail can be seen. Luminance noise is obvious at arm's length in the 19x13in print.

Overall, for prints up to 19x13in, noise is not the primary issue. What we should be concerned about with printing images taken in low light is any shift in colour rendition – as seen in the studio image – and the loss of detail in the highlights, which is clear in the prints of the chip shop. **AP**

Verdict

AS OUR investigations have shown, for those shooting in raw, the general rule for minimising noise – and therefore better image quality – is to maximise exposure. Pushing the detail in the histogram to the right ensures the balance between brightest exposure and retaining highlight detail.

To lower the level of noise in an image, it is well worth taking the time to set the exposure and ISO rating to collect the highest possible level of light. For JPEG capture, sticking to within ±2EV of the nominal exposure settings is best.

The exposure settings for optimum image quality in low light are highly camera specific, so work out how to maximise your own camera's performance by running it through the tests.

Read noise and quantum efficiency data can be found for many cameras, including the Panasonic Lumix DMC-G3 and Nikon D7000, at www.sensorgen.info

amateur
Photographer

Test Reports



Do you want to know just how good your camera really is?

Amateur Photographer offers the most thorough and respected photography reviews for camera equipment in the industry. There are nearly 10,000 different *Amateur Photographer* reviews available on cameras, lenses and accessories offering all kinds of useful photography advice.

To purchase any of the reviews on current or historic cameras featured in *Amateur Photographer*, visit:

www.testreports.co.uk/photography/ap

NEW

A Canon PowerShot G11 camera is shown next to its printed manual. The manual is titled "PowerShot G11 Camera User Guide".

CAMERA MANUALS

Many camera manuals are now only supplied on disc by the manufacturer. If you are not happy reading the manual on-screen, it will be both costly and inconvenient to print a copy. OTC Ltd, with the latest hi-tech equipment, produces bound reprints of most camera manuals in a truly pocket-sized form.

For more information, visit: www.testreports.co.uk/photography/ap

COMPILATIONS

For really great value, buy our new compilations of reviews. These offer about 50 different related reviews for the price of only three individual reviews!

NEW COMPILATIONS AT ONLY £9 EACH

CURRENT DIGITAL SLRS	42 reviews, 235 pages
CURRENT DIGITAL COMPACT CAMERAS	81 reviews, 246 pages
LENS TESTS SINCE 2002	46 reviews, 195 pages

NEW COMPILATIONS AT ONLY £15 EACH

LENS TESTS SINCE 1998	101 reviews, 306 pages
-----------------------------	------------------------

VISIT OUR WEBSITE

www.testreports.co.uk/photography/ap

See which tests are available and download many immediately. Tests not downloadable are despatched within 24 hours. All tests cost £3 each.
(AP OFFER) OTC LTD, PO BOX 370, KIDLINGTON OX5 9DL

Great Value Studio Lighting



Check out these kits - from 'Starter' to 'Everything you need'



**Apollo 180
Two Head Kit
comprises...**

Two 180 watt heads with improved modelling light.
Two light stands - now air damped.
One 50 x 70cm softbox.
One 105cm white umbrella.
Hard carrying case for protection - now wheeled for easy transportation.

**Full range of
accessories**



**sold
separately**

**Apollo 300
Two Head
'Creative' Kit
comprises...**

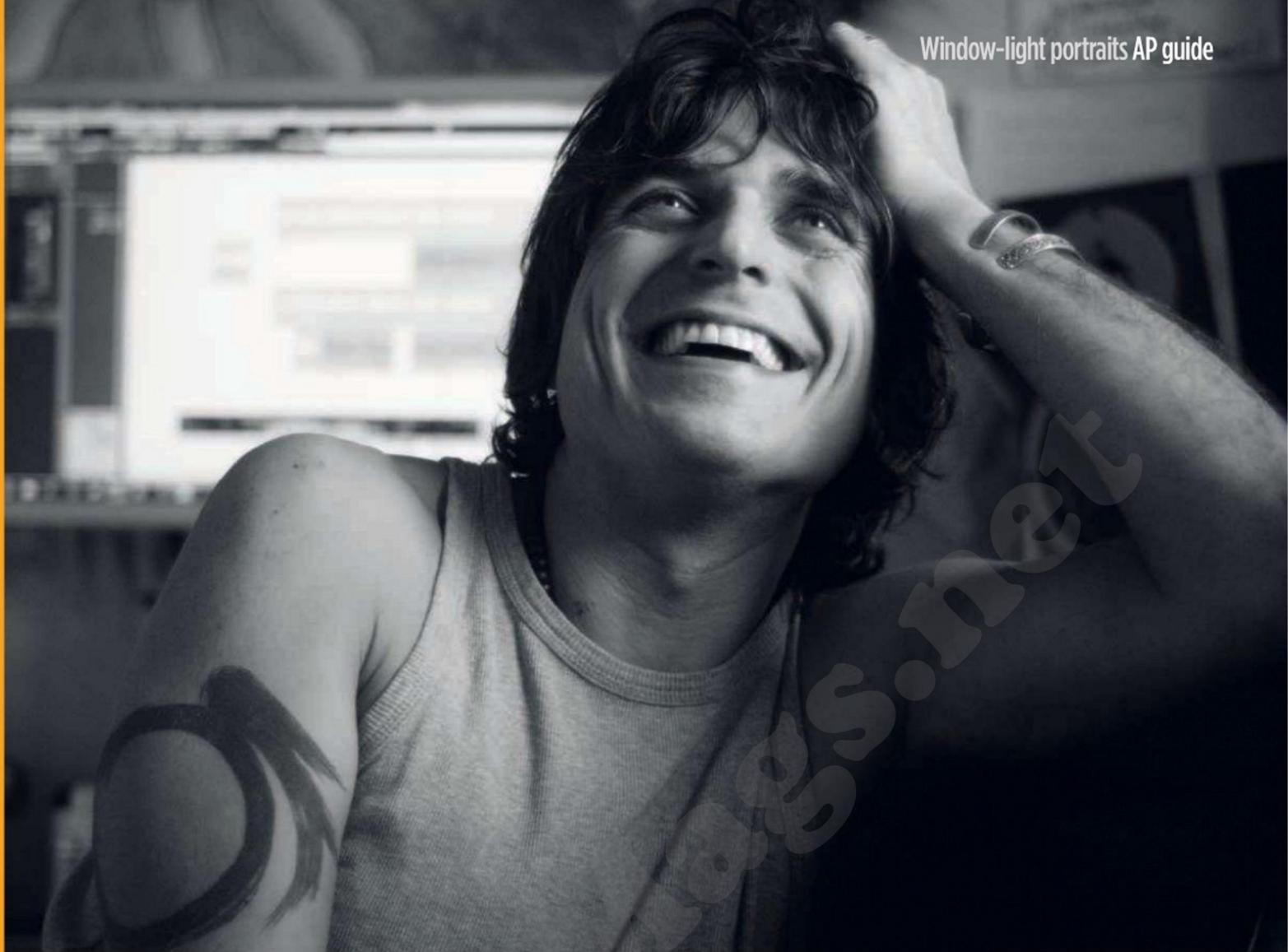
Two 300 watt heads with improved modelling light.
Two light stands - now air damped.
Two 50 x 70cm softboxes.
One 105cm white umbrella.
One 80cm Gold/Silver reflector.
One barn door set, snoot and honeycombe.
One lamp reflector.
One wireless four channel radio trigger.
One set colour filters.
Hard carrying case for protection - now wheeled for easy transportation.



For further information or details of stockists in your area...

ALPHA DIGITAL SERVICES LTD Tel: 0118 933 7000 Email: info@alphadigitalservices.co.uk

www.prolinestudio.co.uk



AP guide to...

Window-light portraits part two

In the second of our four-part series on shooting window-light portraits, **Richard Sibley** discusses lens choice, aperture settings and metering

HAVING covered how the size, shape and orientation of a window can change the way light falls in a room in part one of this series (AP 7 January), it is now time to get behind the camera and shoot some portraits.

Although the basics of taking a good window-light portrait are the same as

for any portrait, there are some specific considerations. For example, in window-light portraits there may be far less light than there would be outdoors or in a studio, and there are more limits as to how this light can be controlled.

Then there are decisions about how the subject should be framed. For instance,

do you want to show the subject in their environment, obscure the background using a shallow depth of field, or even use a short telephoto lens to home in on the subject?

Metering presents a similar set of decisions, all of which will affect how the image will eventually look. Of course, answers to the above questions depend on the subject and locations, but knowing what options are available will help the creation of interesting and, most importantly, flattering portraits.

LENS CHOICE AND FOCAL LENGTH

There is no 'correct' or 'one size fits all' lens for portraiture – despite what some manufacturers or many people say. Some lenses are more *suitable*, depending on location, subject and desired effect. As we know, the most popular lenses for taking head-and-shoulders portraits (on a 35mm, full-frame camera) have a focal length of 85–135mm.

This 85–135mm range is popular because it allows the photographer to stand far enough away from the subject so that perspective distortion isn't an issue. It is also offers a comfortable

Above: Using a large aperture is a good way to obscure distracting background objects

 working distance where it is still possible for the photographer to talk to their subject, but without being so close that it makes them feel uneasy.

As window-light portraits will mostly be shot in a domestic environment, space will tend to be fairly restricted. These occasions warrant a wider focal length, such as 50mm or even 28mm, particularly if you wish to include some of the subject's surroundings. However, remember that the closer you get to the subject, the more perspective distortion will affect the subject's appearance, so where possible always look to step further back before reverting to a wider angle lens. Get too close with a wideangle lens and the nose and forehead will become exaggerated, while ears will appear further away. Needless to say, this is extremely unflattering.

If shooting at home on a 35mm or full-frame camera, a 35–105mm focal length is all that is needed. When using a digital camera with an APS-C or four thirds sensor, the suitable range becomes more like 28–85mm and 18–50mm respectively.

APERTURE, DEPTH OF FIELD AND SHARPNESS

Portrait photographers often create a shallow depth of field by using a large aperture. This blurs distracting backgrounds and as a result focuses attention on the subject. The ideal lenses for achieving this are those with apertures of f/1.2–2.8.

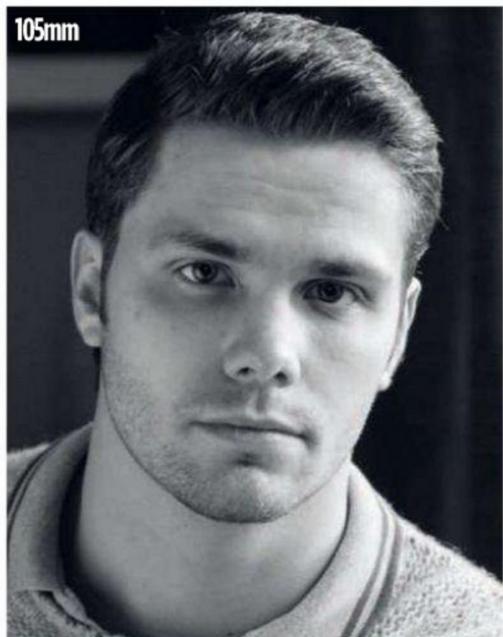
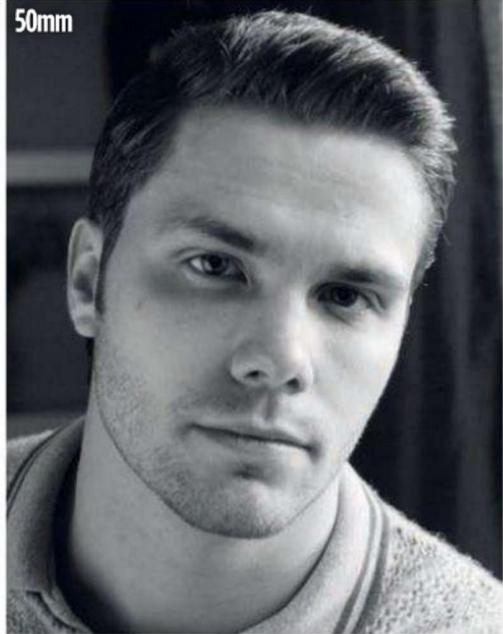
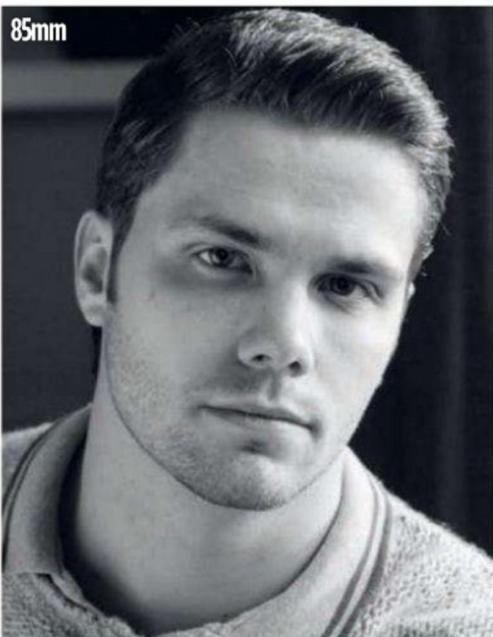
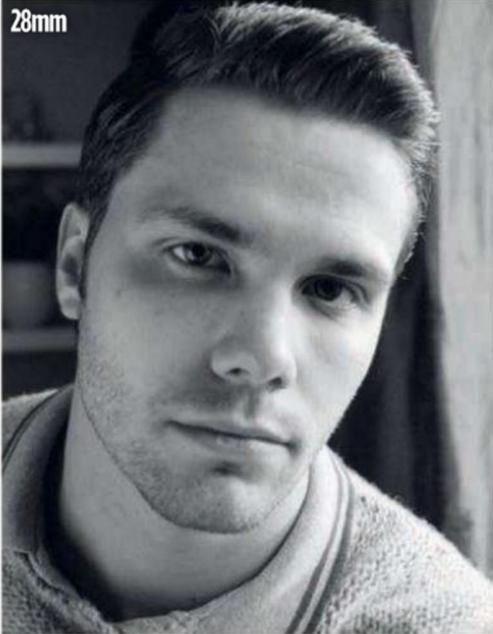
A large aperture is often best for soft window light, as the shutter can be kept at a speed that allows handheld shooting while keeping the ISO sensitivity at a reasonably low level. The shallow depth of field created by a large aperture, such as f/2.8 or even larger, will help obscure any unwanted background objects and focus attention on the subject's face. However, be careful not to create such a shallow depth of field that you can't get everything sharp that needs to be sharp.

The other thing to bear in mind when shooting wide open is that most lenses won't be at their sharpest. This lack of sharpness can be seen in two ways. Stopping down 2 stops will bring the lens almost to its sharpest point and also increase the depth of field. The result should be a sharper portrait, although the background will also be slightly more in focus. However, the lack of sharpness when shooting with the largest aperture can sometimes be a benefit, as it can help soften skin and facial features, thereby producing a more flattering image.

This doesn't mean that photographers should always shoot using a large aperture and low sensitivity, though. If a background helps to add character or context to the portrait subject, why not create a larger depth of field and include the background in the image. Also, the gritty texture of higher sensitivities can add atmosphere, as well as help to disguise skin blemishes.

METERING

Daylight coming into an otherwise fairly dark room can result in very high contrast – it's



akin to being in a dull room with a large softbox lighting a subject from the side. With such high contrast it is vital that the scene is metered correctly. Evaluative metering may struggle in these conditions, so it is advisable to spot meter manually.

Where you choose to meter from will depend on the direction the subject is facing. Always expose for the subject's face, and when the subject is either backlit or has the light falling straight on their face this is easy to do. However, when the light is coming from one side only, a decision must be made as to whether a high-key or low-key lighting effect is desired. For a dramatic low-key style, meter from the brighter side of the face. This will expose it as a mid-grey tone, while the darker side of the face will remain in shadow.

Spot metering from the shadow side of the face will lighten it to

Standard/telephoto



Wideangle





Above: There are times when a wideangle lens can be used to show the subject in their surroundings. This often adds character to the portrait

Right: Taken from the same position as the image above, this picture concentrates more on the subject, cropping out the background

TOP TIPS

- Talk to your subject. It helps them – and you – relax
- Where you meter from can completely change the look of the portrait
- If you are just starting out, try using your kit lens at its longest focal length
- A 50mm lens can be ideal on cameras with an APS-C-size sensor
- Stop-down the lens slightly to increase sharpness and avoid chromatic aberrations



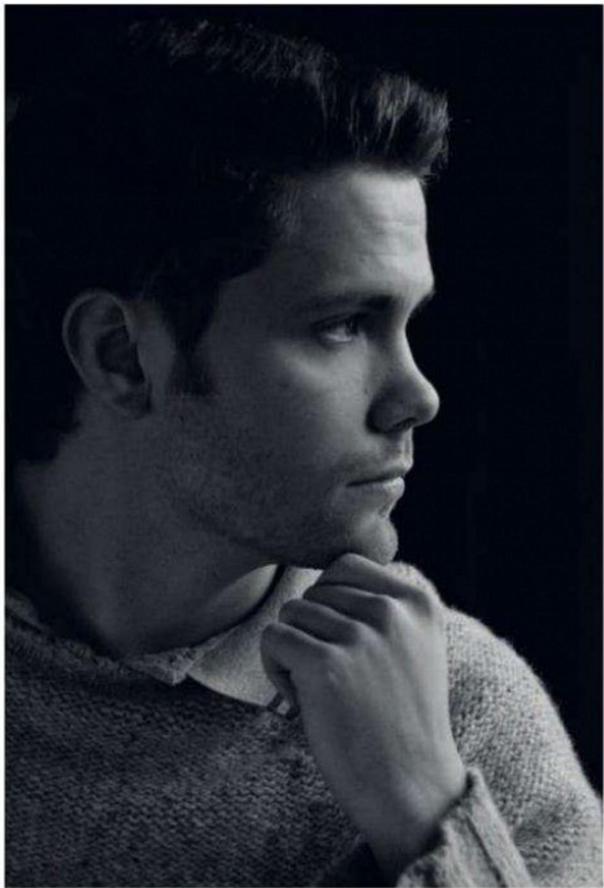
NIFTY FIFTY

AT THE longest focal length, most kit lenses should be suitable for taking window-light portraits. However, these lenses aren't always of the highest quality. The maximum aperture of a kit lens may also be quite small at the longest focal length, possibly as much as f/5.6. This means they must be used with the aperture wide open, where the lens isn't at its best and the depth of field may not obscure any of the background you are trying to conceal.

While a fixed-focal-length 85mm f/1.2 or f/1.4 lens may be the ideal choice for portraiture, these can be costly. So, with this in mind, I would recommend starting with a basic 50mm optic. The advantage of these lenses is that their apertures are usually f/1.8, they are relatively inexpensive when new, and they are also in abundant supply second-hand. While many of these older lenses will require manual metering and focus, this shouldn't be an issue with portraits. Nikon and Pentax DSLR users will find many old manual-focus lenses that fit directly onto their cameras. Sony DSLR owners should look out for older Minolta optics that can be used.

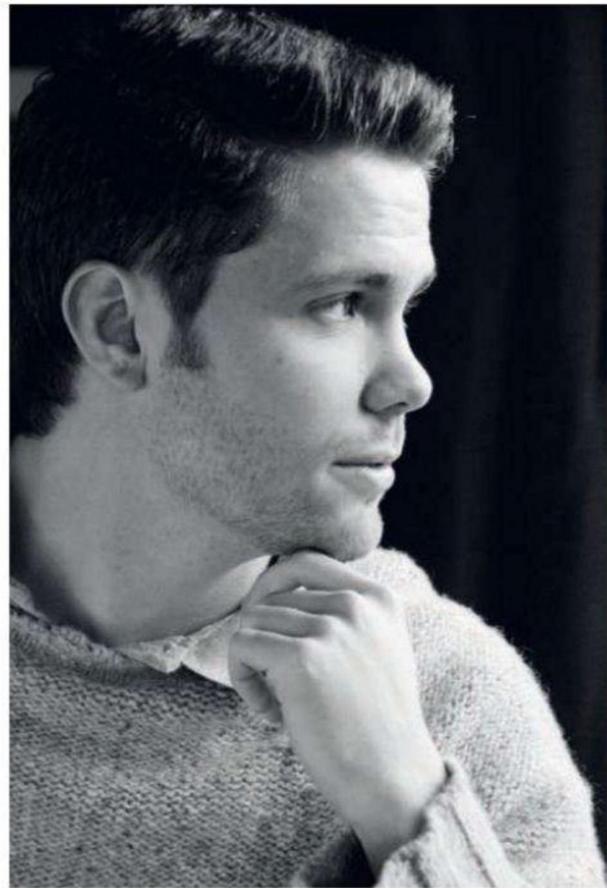
If you own a compact system camera, there should be an adapter that will allow the use of most popular lenses on your camera – so the options available are huge. If it's a micro four thirds camera you own, consider 35mm lenses because of the 2x focal length multiplier caused by the smaller sensor.





Left: In this shot, the spot metering was taken from the highlight to the right of the subject's forehead

Right: Here the metering is taken from the shadow area on the subject's face. The highlight on the right side had to be slightly recovered using raw conversion software to avoid it burning out



a midtone, and the lighter side of the face will be lighter still.

However, care must be taken not to completely burn out any highlight detail on the face.

As a rule, Caucasian skin is lighter than the mid-grey tone, so try exposing $\frac{1}{2}$ EV lighter than the spot-metered tone. However, the exposure may need to be up to 1EV lighter, depending on an individual's skin type. Conversely, black skin may be darker than a mid-grey tone and, as a result, require underexposing from the metered tone. Tanned and olive skin will usually be slightly darker than a mid-grey tone and require just a slight underexposure. Of course, all this advice is dependent on the subject, the light and the desired effect, but it should form a good starting point for creating the correct exposure.

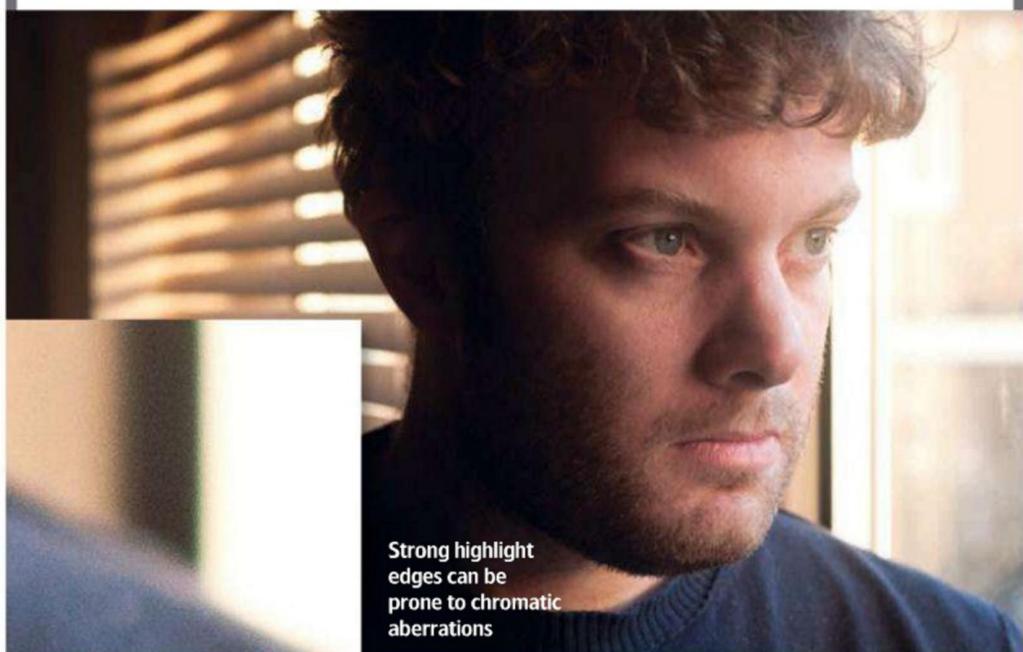
The priority is to expose for the subject's face, but where possible try to avoid having too many burnt-out highlights in the background. Use the camera's histogram or highlight clipping warning to check for these highlight areas. It goes without saying that you should be shooting raw images for their greater level of detail and tonal range. This will maximise the range of tones in the images by recovering highlight and shadow detail when editing. **AP**

NEXT MONTH: In part three of the series, we look at how to shape the light using everything from diffusers and reflectors to Venetian blinds and curtains. See AP 3 March

CHROMATIC ABERRATIONS

PHOTOGRAPHERS should always be aware that chromatic aberrations can be an issue when using large apertures. Window-lit domestic backgrounds can have high-contrast areas. As we know, chromatic aberrations are visible on high-contrast edges, so look out for them in images

that have strong highlights. If possible, reduce the size of the aperture by 1-2 stops, which should lessen the effects of chromatic aberration without reducing the depth of field too much. Also, when editing the image, be sure to scrutinise it for any such colour distortions.



Strong highlight edges can be prone to chromatic aberrations

IMPROVE YOUR PHOTOGRAPHY SKILLS

Digital photo courses for all levels
Apply now

Photographer HOME STUDY COURSE

FOUNDATION IN PHOTOGRAPHY

- Winning composition
- Making landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still life
- Depth of field control
- Controlling flash
- Wildlife and nature photography
- Using colour
- Sports and action shots
- Choosing the right lens



COURSE FEES ONLY £299

Foundation in photography

FOUNDATION IN DIGITAL IMAGING TECHNIQUES

- Size and crop a digital image
- Adjust tones, correct colours and convert your images to monochrome
- Use the selection tools to adjust certain areas of your images
- Remove dust and scratches from precious photos
- Banish redeye forever
- Sharpen your images
- Create an archive to safeguard valuable pictures



COURSE FEES ONLY £195

Foundation in Digital Imaging Techniques

FOUNDATION IN DIGITAL PHOTOGRAPHY

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing



COURSE FEES ONLY £299

Foundation in digital photography

To enrol or for more information visit

In association with
www.nikon.co.uk



At the heart of the image

DIPLOMA IN DIGITAL PHOTOGRAPHY

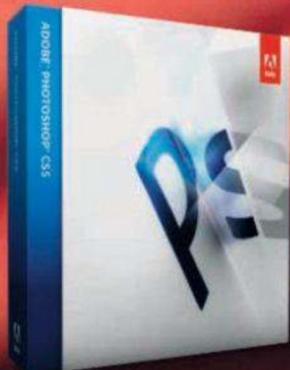
- Working with tones:
Levels and Curves
- Contrast control
- Using white balance
- Black & white techniques,
toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing

COURSE
FEES ONLY
£299



Diploma in
digital photography

Offer on
Photoshop
CS5 Extended
Our exclusive deal
with Adobe allows our
students to purchase
CS5 Extended for £250*



To enrol or for
more information
send this coupon to:

The School of Photographic Imaging
Administrator, IPC Media, Blue Fin Building,
9th Floor, 110 Southwark Street, London SE1 0SU
or call 0203 148 4326

YES, I would like to enrol on the
Foundation in Photography
 YES, I would like to enrol on the
Foundation in Digital Imaging Techniques
 YES, I would like to enrol on the
Foundation in Digital Photography
 YES, I would like to enrol on the
Diploma in Digital Photography
 PLEASE send me more details
about the courses

Mr/Mrs/Ms Forename ..
Surname ..
Address ..
.....
..... Postcode ..

Daytime Tel No ..
Email ..
If you would like to receive the SPI
student e-newsletter, please tick here

HOW TO PAY (UK RATES)

Overseas fees available on request
BY CHEQUE OR POSTAL ORDER
Made payable to IPC Media for: £299
 £195

BY CREDIT CARD Please debit £299/£195

Mastercard Visa
Card number ..
Issue number ..
Start date .. Exp date ..
Three-digit security number ..
Signature (I am over 18) ..

BY DIRECT DEBIT:

Please note, if you are paying by Direct Debit the full cost of the
course will be £300 Yes, please send me a bank instruction
form to deduct three monthly debits of £100 from my account
or five monthly debits of £60. The full cost of the reduced
course will be £195 Yes, please send me a bank instruction
form to deduct three monthly debits of £65 from my account
Signature (I am over 18)

arrowfile
Looking after all that you Treasure

JIGSAW

photobox

DPS AP 14 January 2012

If you would like to receive emails from the SPI containing news, special offers and
product and service information and take part in research, please tick here Amateur
Photographer, published by IPC Media (IPC), will collect your personal information to
process your entry. IPC would like to contact you by post or telephone to promote and ask
your opinion on our products and services. Tick here if you prefer **not** to hear from IPC
IPC will occasionally pass your details to carefully selected organisations so they can contact
you by telephone or post with regards to promoting and researching their products and
services. Tick here if you prefer **not** to be contacted

www.spi-photography-courses.com

Ask AP

Let the AP team answer your photographic queries

PRINTING WITHOUT A COMPUTER

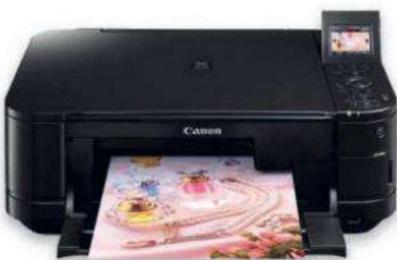
Q I would like to print pictures from my new camera, but do not have a computer with which to do this. I am thinking that an inkjet printer with card slots will suffice at the moment. What models would you recommend?

David Soar

A We get a great many letters from photographers who use digital cameras, but who do not necessarily own a computer, David. Printing is one of the easier things to sort out, as there are a number of options available to you. Inkjet printers with card slots are certainly popular. A standard model should enable you to produce images from 'enprint' 6x4in size right up to borderless 297x211mm A4 prints. Some even have a small colour screen so you can see exactly which image file you are about to print, and provide rudimentary editing functions, such as cropping. Two excellent models are Canon's multifunction Pixma MG5150 and Epson's diminutive Stylus SX445W.

The real challenge in a computer-

free photographic workflow is the ability to back up pictures and clear them from your memory cards. Your local minilab might copy them to DVD for you for a small charge (and don't forget you can always get images printed here, too), or you could use the computer facilities in your local library or internet cafe. I'd be interested to hear how other readers cope with this. **Ian Farrell**



USEFUL SQUARE ROUTE

Q I have a Sony NEX-5 and a Canon A-1, along with a selection of lenses, with my Canon 17mm f/4 being the favourite. I'm off to Venice at the end of the month and am looking for good polarising and ND grad filters that will also be useful when I visit north Thailand in the summer. Ideally, I want to use these with a 16mm pancake lens on the Sony and the Canon 17mm optic. Are circular screw-in filters the best way to go, or should I use the square type and filter holder?

George Blower

A I would definitely go down the square filter route, George. First, ND grads are much easier to position when you can slide the filter up and down in a holder to match the horizon. Second, this will enable you to share the filters between the cameras more easily than fiddling about with adapter rings.

Take a look at Cokin's range of P-series square filters (visit www.cokin.co.uk). An ND grad kit is available, comprising soft ND8, medium ND4 and light ND2 filters, plus a filter holder. You'll need to buy adapter rings for each of the lenses you want to use the filters with, and it might be best to try this out at a local camera dealer. The 17mm lens should be OK, but its rather wide angle of view might mean you can see the edges of the filter holder, in which case go for the larger Z-Pro-series filter.

A Cokin polarising filter is available in the same sizes as above. Be aware that using polarisers with an ultra-wideangle lens such as the 17mm on film or full-frame cameras can result in a very uneven darkening of the sky in a landscape picture. This is because the polarising effect is strongest at 90° to the sun. The wider the angle of view, the more variation in the strength of the effect you'll see. **Ian Farrell**

SENSOR-SIZE CONFUSION

Q Is there something weird about the specifications of the new Canon PowerShot GX 1 compact camera or have my maths let me down? The spec states that the GX 1 has a 15.1mm (at its widest) focal-length lens that equates to 28mm in 35mm terms. The Canon PowerShot G11 and G12 have 1/1.7in sensor diagonals, which, given this 4:3 ratio, equates to sensor dimensions of approximately 12x9mm. So, the sensor dimensions are 18.7:12, which is approximately 1.5x larger linearly and 2.25x larger in area – not the 6x Canon is quoting for the new camera.

The G11 and G12 have a lens of 6.1mm at its widest focal length. This equates to 28mm in 35mm terms. Hence, the 12mm sensor dimension in the G12 is exactly one third of 36mm in 35mm terms. So the equivalent focal length would be $28\text{mm} \div 3 = 9.3\text{mm}$, whereas, in fact, the G12 lens is 6.1mm at its widest. Has Canon made an error?

Tony Johns

A Having looked at your calculations, Tony, the problem lies with your sensor measurements. The G11 and G12 1/1.7in sensor is actually 7.6x5.7mm, while the new GX 1 sensor is 18.7x14mm. This gives a sensor area of 43.3mm² for the G11/G12 and 261.8mm² for the GX 1, which is a 6x increase. **Mat Gallagher**

VUESCAN BLIND TO SCANNER

Q I have just installed an Epson Perfection V200 scanner with the correct Epson drivers, which works fine with the Epson software, but VueScan does not recognise the V200. I did not have this problem with the Perfection 2400 I had previously used. How can I get the VueScan to see the V200? **Vic Cox**

A It sounds like you need to update your VueScan software. Hamrick software, which develops and distributes VueScan, reverse engineer numerous scanners to get them to work with the software, which is why the application needs updating periodically to work with new hardware.

If you bought the 'pro' version of the software, this includes free updates for life.

f/AQ

What is a guide number?

You may have seen guide numbers if you have bought, or are thinking of buying, an external flashgun. They are used to describe the power of a flash in terms that are easy to understand

The standard edition is limited to free updates for a year – after this you'll need to buy the software again. It's always worth checking the VueScan website (www.hamrick.com) to see if your scanner is supported – the Perfection V200 is listed, though, so you should be fine. **Ian Farrell**

ADVICE FOR A STILL LIFE

Q I have been asked to take pictures of pottery for a local artist and would like some advice on how to set up lights and a background to do this. I have a Nikon D7000 and a Speedlight SB-900 flashgun that I am happy triggering off-camera. The artist would like the objects photographed against a plain white background. Are the still-life tables that I have seen advertised worth the money, because I can't help feeling there is a cheaper alternative? **Ruth Stone**

A If you are going to be doing lots of still-life work and want a sturdy set-up you can use often, there are some excellent specialist products. I have a Lastolite cube lite, which is essentially a cube-shaped tent that diffuses light and contains a scoop, horizon-less background. It's portable, gives great results and will dent your wallet because, as you say, these things aren't always cheap. But sometimes you get what you pay for.

There are many shortcuts, though. It's easy to make a scoop background from a sheet of white art paper. Buy the biggest you can – A0 size is perfect. A dining chair makes a good support. Attach the paper to the back and let it curve down onto the seat. This will give a no-horizon look to your background; you can put the whole thing up on a table to get to a decent working height.

Lighting is trickier. When shooting portraits, shadows across the face can look really good, but with still-life a flatter, lower-contrast approach to lighting works best. If you direct your Speedlight SB-900 at the object you are photographing, you'll get loads of ugly shadows. I suggest surrounding the object with reflectors and bouncing the flash off a piece of card positioned above the set-up to soften its output. Or try using window light – so long as the sun isn't shining directly onto your subject you should be fine. **Ian Farrell**

and compare with other models.

In the times before TTL flash metering, guide numbers were used to calculate the aperture needed for a flash exposure at a specific distance. When using manual flash (or a modern TTL unit in manual mode), dividing the guide number by the subject-to-flash distance gives the aperture you need to set for a correct exposure. For example, if you are shooting a portrait of someone who is sitting 4m away using a flash of guide number 32, you'll need an aperture of f/8 to get a good exposure at full flash power.

Distance can be measured in different

FROM THE AP FORUM

Raw conversion and editing

Blind Pugh asks After doing basic adjustments in Adobe Camera Raw, when I open the file into Photoshop Elements am I still editing the raw file non-destructively? And why do I have to go through ACR first when there are more tools in the normal Photoshop Elements application? I have been advised when in ACR to turn the sharpening off and make it the last operation in Elements before saving the file. What is your opinion about this?

Norman replies You can't make changes to the raw file. When you open the file in ACR you make your changes and it then opens the image in Elements. At this point you may continue to edit using tools not available in ACR or you may save the image. The image is totally held in memory at this point so you have to specify what format you want to save it as. Raw is not an option.

Benchista replies Generally, sharpening should always be the last thing you do – then it's appropriate to your final image.

John_g replies The way I look at it is that raw conversion is the equivalent of developing film, and the subsequent work (in Elements, in your case) is the equivalent of printing. So the workflow is to take the raw file and use ACR to manipulate exposure and shadow and highlight details, noise reduction, colour balance and so on, to make it ready for subsequent work in Elements. Here you're fundamentally doing work that manipulates the image, such as correcting converging verticals, redeye reduction and that sort of thing.

ways, which is why guide numbers are quoted in terms of metres. Similarly, by convention, they are measured at ISO 100, too.

Do be aware of unscrupulous marketing departments not playing by the rules, though. We've seen internal flash guide numbers quoted at ISO 160 when this is the base ISO of the camera, and we often see different zoom head settings used. Guide numbers should be quoted at the widest normal zoom head position, but are often specified at the telephoto end, which artificially increases the flash's range.

Ian Farrell

In next week's AP

On sale Tuesday 7 February

**TECHNIQUE**

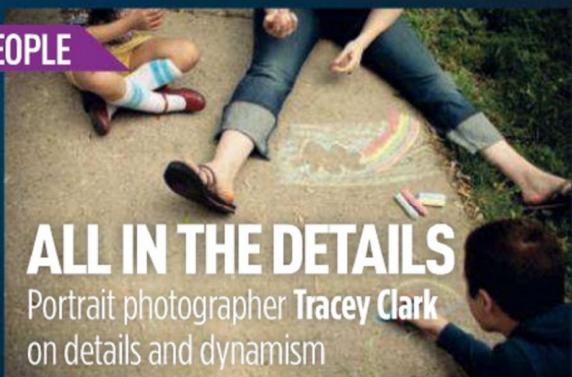
DOES IT STACK UP?

Richard Sibley explains how focus stacking can be used to increase the depth of field in your macro images

TECHNIQUE

MASTERCLASS

Tom Mackie guides five readers through the best ways to shoot city skylines using landscape techniques

PEOPLE

ALL IN THE DETAILS

Portrait photographer **Tracey Clark** on details and dynamism

ROUND UP

CES NEWS

Our round-up from the recent **Consumer Electronics Show**

**ON TEST**

BETA BY FAR?

Richard Sibley tests the Beta version of Adobe's Lightroom 4

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail richard_mann@ipcmedia.com

Index to advertisers

Alpha Digital Services Ltd	49	Focus on Imaging	9	Olympus Imaging & Audio Ltd	Cover: ii
Arrowfile	33	Fujifilm (UK) Ltd.....	Covers: iv	Park Cameras Ltd.....	63-67, Cover: iii
Cameraworld.....	80-81	Grays of Westminster.....	16-17, 55	Premier Ink & Photographic	72-75
Campkins Camera Centre Ltd.....	85	Interfit Photographic Ltd.....	37	Simlab.....	55
Camtech.....	61	London Camera Exchange Group.....	60	SRS Ltd.....	50
Cash4cameras	85	Mathers of Lancashire	40	Warehouse Express.....	68-71
Clifton Cameras.....	4	Mifsud Photographic	76-79	York Cameras (London) Ltd.....	55
Collectable Cameras.....	85	Dale Photographic Ltd.....	62		
Ffordes Photographic Ltd.....	50, 82-83	Nicholas Camera Company.....	84		
				Classified.....	87-89



part exchange welcome



Ask the experts at
londoncameraexchange
28 branches nationwide & online

the **used**
equipment
specialists

Search our classic & used equipment on-line now at
www.LCEgroup.co.uk or call in to meet the experts at your local LCE

recycle your old DSLR TODAY!

and offset the value against your new DSLR purchase.
Your old camera may be worth more than you think when you

trade up to the latest Digital SLRs at londoncameraexchange.

Call in for a quote!

all our used stock online now at:

www.LCEgroup.co.uk

or follow us on:

Camtech

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

MAIL ORDER HOTLINE:

01954 251 715

Open 9am — 9pm, 7 days a week

www.camtechuk.com

NEXT DAY DELIVERY GUARANTEED

M7



Digital Photography

CANON EOS 5D BODY COMP WITH ALL ACCESSORIES ... MINT BOXED £699.00

CANON EOS 5D BODY COMP WITH ALL ACCESSORIES ... EXC+ BOXED £645.00

CANON EOS 10S MK II COMPLETE WITH ALL ACCESS ... MINT-BOXED £1,465.00

CANON EOS 10 MKII COMPLETE WITH ALL ACCESS ... MINT-BOXED £1,475.00

CANON EOS 10 MKII COMPLETE (2025 ACTIVATIONS) ... MINT-BOXED £975.00

CANON EOS 40D 10.1 MEGAPIXEL COMPLETE WITH ALL ACCESS ... MINT-BOXED £425.00

CANON EOS 40D 10.1 MEGAPIXEL COMPLETE WITH ALL ACCESS ... MINT- CASED £399.00

CANON EOS 30D 3.0MP + CAN 18-55 LENS + ACCESS ... MINT- CASED £159.00

CANON EOS 350D 3.0MP + CAN 18-55 LENS + ACCESS ... MINT- BOXED £225.00

CANON EOS 400D 10.1 Mp + CAN 18-55 LENS + ACCESS ... EXC+ - £265.00

CANON EOS 400D 10.1 Mp + CAN 18-55 LENS + ACCESS ... MINT- BOXED £245.00

CANON POWERSHOT G7 COMPLETE WITH ALL ACCESS ... MINT-BOXED £175.00

CANON POWERSHOT G9 COMPLETE WITH ALL ACCESS ... MINT-BOXED £198.00

CANON POWERSHOT G9 COMPLETE WITH CHARGE ... EXC+ - £198.00

CANON POWERSHOT G10 COMPLETE WITH ACCESS & CASE ... MINT BOXED AS NEW £220.00

CANON POWERSHOT G11 COMPLETE WITH ALL ACCESS ... MINT BOXED £275.00

CANON G7 EX SPEEDLITE ... MINT BOXED £15.00

CANON 40D EX SPEEDLITE ... MINT- BOXED £75.00

CANON 430 EX SPEEDLITE ... MINT- CASED £148.00

CANON 430 EX SPEEDLITE ... MINT- BOXED £135.00

CANON 580 EX SPEEDLITE ... MINT- BOXED £268.00

CANON 580 EX SPEEDLITE ... MINT- BOXED £245.00

CANON BG-E2 BATT GRIP FOR EOS 200D/400D ... MINT- BOXED £59.00

CANON BG-E3 BATT GRIP FOR EOS 350D/400D ... MINT- BOXED £65.00

CANON BG-E6 BATT GRIP FOR EOS 5D ... MINT- CASED £95.00

CANON OFF CAMERA CORD 2 ... MINT £3.00

FUJIFINEPIX X100 16.3M 2010 LATEST DIGITAL CAMERA ... MINT-BOXED £575.00

HONIKO D300S BODY KIT COMP WITH ALL ACCESSORIES ... MINT BOXED AS NEW £599.00

HONIKO D300 BODY KIT COMPLETE + ALL ACCESSORIES ... EXC+ - BOXED £645.00

HONIKO D200 BODY COMPLETE WITH ALL ACCESSORIES ... MINT BOXED £598.00

HONIKO D80 BODY WITH ACCESSORIES ... MINT- BOXED £298.00

HONIKO D80 BODY WITH ACCESSORIES ... EXC+ - £245.00

HONIKO MB-D10 FOR D300/300S/700 ... MINT- BOXED £198.00

HONIKO MB-D10 + SPARE BATTERY FOR D300/300S/700 ... MINT- £188.00

HONIKO RC1 CLOSE-UP SPEEDLIGHT COMMANDER KIT ... MINT CASED £465.00

HONIKO SD 800 SPEEDLIGHT ... MINT- BOXED £225.00

HONIKO SD 400 SPEEDLIGHT ... MINT- BOXED £59.00

HONIKO SD 30 SPEEDLIGHT ... MINT BOXED AS NEW £59.00

HONIKO EH-6 AC ADAPTER FOR D2H/D2X/D3X/D3R ... MINT BOXED £60.00

HONIKO EH-5 MAIN ADAPTER FOR D50/70/70S/100 ... MINT BOXED £45.00

HONIKO MC-36 REMOTE CONTROL ... MINT- CASED £5.00

HONIKO SRG-A FLASH BRACKET ... MINT BOXED AS NEW £198.00

HONIKO SRG-A FLASH BRACKET ... MINT BOXED AS NEW £159.00

OLYMPUS E300 + 14-35mm LENS + ALL ACCESSORIES ... MINT £225.00

OLYMPUS E620 + 14-35mm LENS + ALL ACCESSORIES ... MINT £345.00

SIGMA 10-20mm 14/5.6 DC EX HSM FOR OLYMPUS 4/3ds ... MINT+ HOOD £299.00

OLYMPUS 17-40mm 14.0mm & FINDER ZUIKO MC 4/3ds ... MINT AS NEW £198.00

OLYMPUS 14 - 45mm 13.5/5.6 ZUIKO DIGITAL 4/3ds LENS ... MINT- HOOD £399.00

OLYMPUS 40-150mm 14/5.6 ZUIKO DIGITAL 4/3ds LENS ... MINT- BOXED £115.00

OLYMPUS 70 - 300mm 14/5.6 ZUIKO DIGITAL 4/3ds LENS ... MINT+ HOOD £265.00

DIGITAL OLYMPUS DPSE 0.7 WIDE ANGLE CONVERTER ... MINT- BOXED £145.00

OLYMPUS 11 - 22mm 12.8/3.5 ZUIKO DIGITAL 4/3ds LENS ... MINT UNBOXED £598.00

OLYMPUS 14 - 42mm 13.5/5.6 MCRO 4/3ds ... MINT AS NEW £165.00

OLYMPUS HLD-3 BATTERY GRIP FOR 400D BODY ... MINT £28.00

OLYMPUS HLD-3 BATTERY GRIP FOR EOS BODY ... MINT £28.00

OLYMPUS MH-14 BATTERY GRIP FOR EOS 400D ... MINT £55.00

PENTAX DA 18-55mm 13.5/5.6 AL WEATHER RESISTANT ... MINT- BOXED £105.00

PENTAX DA BATTERY GRIP KIT ... MINT BOXED AS NEW £179.00

PANASONIC DMW-GF1 BODY WITH ALL ACCESSORIES ... MINT- BOXED £225.00

PANASONIC DMW-GF1 BODY + ALL ACCESSORIES ... EXC+ - BOXED £225.00

PANASONIC 10-200mm 14/3.5-5.6 LUMIX G VARIO MEGA OIS 4/3ds ... MINT BOXED AS NEW £745.00

PANASONIC 100-300mm 14/5.6 LUMIX G VARIO MEGA OIS 4/3ds ... MINT FAIR £19.00

PANASONIC GM1 + VF1 LIVE FRIDGE FOR GF1/GF2 ... MINT BOXED £25.00

RICOH GR DIGITAL 10Mpx 7.1X ZOOM (28-200) 2.75" SCR ... MINT- CASED £58.00

SONY DSC RX100V 16.1Mpx 200mm 240mm 260mm 270mm ... MINT- BOXED £275.00

SONY ALPHA NE-V3X WITH 18-55mm & 16mm + ACCESSORY BOX ... MINT BOXED AS NEW £399.00

SONY ALPHA NE-V3X WITH 18-55mm & 16mm + ACCESSORY BOX ... MINT BOXED AS NEW £175.00

SONY ALPHA 28 - 75mm 2.8 LENS + FILTER ... MINT- BOXED £49.00

SONY ALPHA 70 - 400mm 14/5.6 SSM LENS ... MINT BOXED £175.00

MINOLTAX 28mm 1.8mm AF MINOLTAX-SOMA FIT ... MINT £115.00

MINOLTAX 28 - 85mm 13.5/4.5 AF MINOLTAX-SOMA FIT ... MINT BOXED £58.00

SIGMA 18 - 200mm 13.5/5.6 3.0Z SLR CLASS FOR SONY ... MINT BOXED £125.00

SIGMA 10-20mm 14/3.5 EX DG MACRO LENS ... MINT BOXED £145.00

SIGMA 10-20mm 14/3.5 EX DG MACRO LENS ... MINT- BOXED £125.00

SIGMA 10-20mm 14/3.5 EX DG MACRO LENS ... MINT- CASED £125.00

SIGMA 10-20mm 14/3.5 EX DG MACRO LENS ... MINT BOXED £115.00

CANON 20mm 12.8mm 1.8mm L/M II COMPATIBLE HOOD ... MINT BOXED £145.00

CANON 20mm 12.8mm 1.8mm L/M II FILTER ... MINT BOXED £145.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00

CANON 300mm 14/5.6 L/M IMAGE STABILIZER ... MINT CASED AS NEW £985.00</p

PARK Cameras



Visit our website - updated daily
www.ParkCameras.com/AP
 or phone us Monday - Sunday
01444 23 70 60

EOS-1D X



- Body SRP TBC
- Lens sold separately.
- 18.1 MP full frame CMOS sensor
- Up to 12fps plus 14fps High speed mode
- 100-51200 ISO, up to H:204800
- 61 point AF system
- 100,000 pixel RGB AE metering
- Full HD 1080p EOS movie
- Dual "DIGIC 5+" processors
- Clear View II 3.2" 1,040k LCD
- Ethernet port

Canon EOS 1100D



- 12 Megapixel CMOS sensor
- On-screen Feature Guide
- Creative Auto and Basic +
- HD Video capture
- Compact & Lightweight

EOS 1100D Body Only £309.00 EOS 1100D + 18-55 IS II £394.99

PERFORMANCE REDEFINED

Due March 2012
 Pre-order now to receive one of the first cameras in the UK!
 See website for details



Canon EOS 550D



- 18 Megapixel CMOS sensor
- Up to 3.7fps shooting
- Full HD movies
- ISO 100-6400, H:12800
- 3.0" LCD Screen

EOS 550D Body Only £469.99 EOS 550D + 18-55 IS II £569.99

EOS 5D Mark II



Body SRP £2,299.99
 Lens sold separately.

Up to £320 on Canon lens Cashback*

EOS 5D Mk II Body Only £1,521.99

EOS 5D Mk II + 24-105 L IS £2,293.99

EOS 5D Mk II + 70-300 L IS £2,610.99

EXTEND THE BOUNDARIES OF YOUR PHOTOGRAPHY.



Canon EOS 600D



- 18 Megapixel CMOS sensor
- Scene Intelligent Auto mode
- Full HD movies
- Up to 3.7fps shooting
- 3.0" Vari-angle LCD Screen

EOS 600D Body Only £549.99 EOS 600D + 18-55 IS II £609.99

Canon PowerShot S100



IN STOCK!

PowerShot S100 £384.00*

Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

Canon EOS 60D



- 18 Megapixel CMOS sensor
- Advanced creative features
- Full HD movies
- ISO 100-6400, H:12800
- 3.0" Vari-angle LCD Screen

EOS 60D Body Only £784.99 EOS 60D + 18-55 IS II £879.99

Canon EOS 7D



- 18 Megapixel CMOS sensor
- Up to 8fps shooting
- Full HD movies
- Magnesium alloy body
- 3.0" Clear View II LCD

EOS 7D Body Only £1,099.00 EOS 7D + 18-55 IS £1,679.99

*Purchase an EOS 60D, 7D or 5D Mk II between 01/12/11 and the 28/02/12 to claim up to £320 cashback on selected Canon lenses. See web for further details.

Canon Lenses

For money saving deals with filters & hoods, visit our website.

Our most popular Canon lenses, at LOW PRICES!

EF 50mm f/1.8 II



Now £88.99

Save £41

Was £129.99



Now £849.99

Save £560

Was £1,409.99



Now £1,809.99

Save £990

Was £2,799.99

EF 24-105mm f/4.0 L IS USM

EF 70-200mm f/2.8 L IS USM II

EF 100-400mm f/4.5-5.6 L IS II

EF 100-300mm f/4.5-5.6 L IS II

EF 100-300mm f/4.5-5.6 L IS III

EF 100-300mm f/4.5-5.6 L IS IV

EF 100-300mm f/4.5-5.6 L IS V

EF 100-300mm f/4.5-5.6 L IS VI

EF 100-300mm f/4.5-5.6 L IS VII

EF 100-300mm f/4.5-5.6 L IS VIII

EF 100-300mm f/4.5-5.6 L IS IX

EF 100-300mm f/4.5-5.6 L IS X

EF 100-300mm f/4.5-5.6 L IS XI

EF 100-300mm f/4.5-5.6 L IS XII

EF 100-300mm f/4.5-5.6 L IS XIII

EF 100-300mm f/4.5-5.6 L IS XIV

EF 100-300mm f/4.5-5.6 L IS XV

EF 100-300mm f/4.5-5.6 L IS XVI

EF 100-300mm f/4.5-5.6 L IS XVII

EF 100-300mm f/4.5-5.6 L IS XVIII

EF 100-300mm f/4.5-5.6 L IS XIX

EF 100-300mm f/4.5-5.6 L IS XX

EF 100-300mm f/4.5-5.6 L IS XXI

EF 100-300mm f/4.5-5.6 L IS XXII

EF 100-300mm f/4.5-5.6 L IS XXIII

EF 100-300mm f/4.5-5.6 L IS XXIV

EF 100-300mm f/4.5-5.6 L IS XXV

EF 100-300mm f/4.5-5.6 L IS XXVI

EF 100-300mm f/4.5-5.6 L IS XXVII

EF 100-300mm f/4.5-5.6 L IS XXVIII

EF 100-300mm f/4.5-5.6 L IS XXIX

EF 100-300mm f/4.5-5.6 L IS XXX

EF 100-300mm f/4.5-5.6 L IS XXXI

EF 100-300mm f/4.5-5.6 L IS XXXII

EF 100-300mm f/4.5-5.6 L IS XXXIII

EF 100-300mm f/4.5-5.6 L IS XXXIV

EF 100-300mm f/4.5-5.6 L IS XXXV

EF 100-300mm f/4.5-5.6 L IS XXXVI

EF 100-300mm f/4.5-5.6 L IS XXXVII

EF 100-300mm f/4.5-5.6 L IS XXXVIII

EF 100-300mm f/4.5-5.6 L IS XXXIX

EF 100-300mm f/4.5-5.6 L IS XL

EF 100-300mm f/4.5-5.6 L IS XLI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

EF 100-300mm f/4.5-5.6 L IS XLV

EF 100-300mm f/4.5-5.6 L IS XLVI

EF 100-300mm f/4.5-5.6 L IS XLVII

EF 100-300mm f/4.5-5.6 L IS XLVIII

EF 100-300mm f/4.5-5.6 L IS XLIX

EF 100-300mm f/4.5-5.6 L IS XLX

EF 100-300mm f/4.5-5.6 L IS XLXI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

EF 100-300mm f/4.5-5.6 L IS XLV

EF 100-300mm f/4.5-5.6 L IS XLVI

EF 100-300mm f/4.5-5.6 L IS XLVII

EF 100-300mm f/4.5-5.6 L IS XLVIII

EF 100-300mm f/4.5-5.6 L IS XLIX

EF 100-300mm f/4.5-5.6 L IS XLX

EF 100-300mm f/4.5-5.6 L IS XLXI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

EF 100-300mm f/4.5-5.6 L IS XLV

EF 100-300mm f/4.5-5.6 L IS XLVI

EF 100-300mm f/4.5-5.6 L IS XLVII

EF 100-300mm f/4.5-5.6 L IS XLVIII

EF 100-300mm f/4.5-5.6 L IS XLIX

EF 100-300mm f/4.5-5.6 L IS XLX

EF 100-300mm f/4.5-5.6 L IS XLXI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

EF 100-300mm f/4.5-5.6 L IS XLV

EF 100-300mm f/4.5-5.6 L IS XLVI

EF 100-300mm f/4.5-5.6 L IS XLVII

EF 100-300mm f/4.5-5.6 L IS XLVIII

EF 100-300mm f/4.5-5.6 L IS XLIX

EF 100-300mm f/4.5-5.6 L IS XLX

EF 100-300mm f/4.5-5.6 L IS XLXI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

EF 100-300mm f/4.5-5.6 L IS XLV

EF 100-300mm f/4.5-5.6 L IS XLVI

EF 100-300mm f/4.5-5.6 L IS XLVII

EF 100-300mm f/4.5-5.6 L IS XLVIII

EF 100-300mm f/4.5-5.6 L IS XLIX

EF 100-300mm f/4.5-5.6 L IS XLX

EF 100-300mm f/4.5-5.6 L IS XLXI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

EF 100-300mm f/4.5-5.6 L IS XLV

EF 100-300mm f/4.5-5.6 L IS XLVI

EF 100-300mm f/4.5-5.6 L IS XLVII

EF 100-300mm f/4.5-5.6 L IS XLVIII

EF 100-300mm f/4.5-5.6 L IS XLIX

EF 100-300mm f/4.5-5.6 L IS XLX

EF 100-300mm f/4.5-5.6 L IS XLXI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

EF 100-300mm f/4.5-5.6 L IS XLV

EF 100-300mm f/4.5-5.6 L IS XLVI

EF 100-300mm f/4.5-5.6 L IS XLVII

EF 100-300mm f/4.5-5.6 L IS XLVIII

EF 100-300mm f/4.5-5.6 L IS XLIX

EF 100-300mm f/4.5-5.6 L IS XLX

EF 100-300mm f/4.5-5.6 L IS XLXI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

EF 100-300mm f/4.5-5.6 L IS XLV

EF 100-300mm f/4.5-5.6 L IS XLVI

EF 100-300mm f/4.5-5.6 L IS XLVII

EF 100-300mm f/4.5-5.6 L IS XLVIII

EF 100-300mm f/4.5-5.6 L IS XLIX

EF 100-300mm f/4.5-5.6 L IS XLX

EF 100-300mm f/4.5-5.6 L IS XLXI

EF 100-300mm f/4.5-5.6 L IS XLII

EF 100-300mm f/4.5-5.6 L IS XLIII

EF 100-300mm f/4.5-5.6 L IS XLIV

PARK Cameras



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

Nikon D4

Due Mid-February 2012
Pre-order now to receive one
of the first cameras in
the UK!
See website for details



Ready for anything, the D4 has the durability & the versatility to realize every shooting opportunity out there.

- 16.2 Megapixel Full-Frame sensor
- ISO 100–12800
- Multi-area format D-Movie
- Highly durable Kevlar/carbon fiber-composite shutter unit
- Multi-CAM3500FX 51-point AF system
- EXPEED 3 image processing engine
- 3.2" 922k-dot LCD monitor
- 3D Color Matrix Metering III
- Wireless LAN and Ethernet support

Visit www.ParkCameras.com/Nikon-D4 for full details and to watch our D4 preview.



Nikon

J1

- 10.1 Effective Megapixels
- Full-HD Movie Recording
- High-speed continuous shooting
- 3.0" LCD Screen
- Motion Snapshot



J1 + 10-30mm £429.95 J1 + 10mm £485.00

Nikon

D300s

- 12.3 Megapixel CMOS sensor
- High ISO (200-3200)
- D-Movie function
- 7fps continuous shooting
- Durable, magnesium alloy body



D300s Body Only £999.00 D300s + 18-200 VR £1,598.99



PROFESSIONAL Dealer

As a Nikon Professional Dealer, Park Cameras is designed to give you the very best photographic retail experience.

PENTAX

K-r

- 12 Megapixel stabilised CMOS sensor
- High Sensitivity up to ISO 25,600
- Continuous shooting 6fps
- HD Video
- High resolution 3" LCD Screen



K-r Black £429.00 Available with FREE Pentax Nylon Case

PENTAX

Q

- 12 MP CMOS sensor
- Full HD Video
- New range of lenses
- Shake reduction system
- 3.0" LCD Screen



Q + 8.5mm £399.99 Q + 8.5mm + 5-15mm £519.00

PENTAX

K-5

- 16.3 Megapixel stabilised sensor
- Weatherproof body with 77 seals
- Continuous shooting 7fps
- Sensitivity range: ISO 80-51,200
- Full HD Video



K-5 Body Only £699.00 K-5 + 18-55 WR £729.00

PENTAX

645D

- 40 million pixels
- Low-pass-filter-less design
- 77-segment metering
- Weather resistant
- Dual SD/SDHC card slots



Additional 10% off if bought before 31.03.12. See website for details

645D BODY ONLY £8,555.55 645D + 55mm £9,666.66

Pentax Lenses

FIXED FOCAL LENGTH LENSES

14mm f/2.8 DA ED IF SMC	£537.00	200mm f/2.8 SMC DA* ED IF	£739.00
15mm f/4 ED AL DA ED SMC	£579.00	300mm f/4 SMC DA* ED IF SMC	£929.00
21mm f/3.2 DA ED IF SMC	£389.00	MACRO LENSES	
31mm f/1.8 FA SMC (Black)	£1,029.00	35mm f/2.8 Macro Limited	£299.00
35mm f/2.4 SMC DA AL	£154.00	50mm f/2.8 MACRO DFA SMC	£369.00
35mm f/2 FA AL SMC	£439.00	100mm f/2.8 FA Macro WR	£779.00
40mm f/2.8 DA SMC Limited	£329.00	10-17mm SMC f/3.5-4.5 DA ED	£379.99
43mm f/1.9 SMC FA (Black)	£649.00	12-24mm f/4 ED AL (IF)	£588.00
55mm f/1.4 SMC DA*	£589.00	16-50mm f/2.8 ED AL IF DA*	£629.00
70mm f/2.4 SMC DA Limited	£389.00	17-70mm SMC DA f/4 AL IF	£389.00
77mm f/1.8 SMC DA (Black)	£789.00	200mm f/2.8 SMC DA* ED IF	£739.00

STANDARD ZOOM LENSES

18-55mm f/3.5-5.6 (Unboxed)	£29.00
18-55mm f/3.5-5.6 DA AL WR	£174.00
18-55mm WR (Unboxed)	£74.00
18-135mm f/3.5-5.6 WR	£369.00
18-135mm WR (Unboxed)	£299.99
50-135mm f/2.8 ED IF DA*	£819.99
50-135mm f/2.8 ED IF DA*	£149.00
50-200mm f/4-5.6 ED WR	£479.00
55-300mm f/4-5.8	£289.00
60-250mm f/4.0 ED (IF) SMC	£1,019.00

WIDE ZOOM LENSES

14-42mm f/3.5-5.6 ED	£95.00
14-42mm f/3.5-5.6 ED II	£249.99
14-35mm f/2.0 ED SWD	£1,799.00
14-54mm f/2.8-3.5 II	£549.00
18-180mm f/3.5-6.3	£419.00
35-100mm f/2.0	£1,999.00
300mm f/2.8 ED	£5,799.00
40-150mm f/4.0-5.6 ED II	£244.99
50-200mm f/2.8-3.5 ED SWD	£799.00
70-300mm f/4.0-5.6 ED	£309.99
90-250mm f/2.8	£4,699.00
14-42mm f/3.5-5.6 ED	£367.99

TELEPHOTO ZOOM LENSES

14-42mm f/3.5-5.6 ED	£95.00
14-42mm f/3.5-5.6 ED II	£249.99
14-35mm f/2.0 ED SWD	£1,799.00
14-54mm f/2.8-3.5 II	£549.00
18-180mm f/3.5-6.3	£419.00
35-100mm f/2.0	£1,999.00
300mm f/2.8 ED	£5,799.00
40-150mm f/4.0-5.6 ED II	£244.99
50-200mm f/2.8-3.5 ED SWD	£799.00
70-300mm f/4.0-5.6 ED	£309.99
90-250mm f/2.8	£4,699.00
14-42mm f/3.5-5.6 ED	£367.99

STANDARD ZOOM LENSES

18-55mm f/3.5-5.6 (Unboxed)	£29.00
18-55mm f/3.5-5.6 DA AL WR	£174.00
18-55mm WR (Unboxed)	£74.00
18-135mm f/3.5-5.6 WR	£369.00
18-135mm WR (Unboxed)	£299.99
50-135mm f/2.8 ED IF DA*	£819.99
50-135mm f/2.8 ED IF DA*	£149.00
50-200mm f/4-5.6 ED WR	£479.00
55-300mm f/4-5.8	£289.00
60-250mm f/4.0 ED (IF) SMC	£1,019.00

PENTAX

D3s

- 12.1 MP Full-Frame CMOS sensor
- High ISO (200-3200)
- D-Movie function
- 9fps continuous shooting
- Durable, magnesium alloy body



D3s Body Only £3,399.99 See website for further Nikon D3s Offers

Nikon

V1

- 10.1 Effective Megapixels
- Full-HD Movie Recording
- High-speed continuous shooting
- 3.0" LCD Screen
- Motion Snapshot



V1 + 10-30mm £699.99 V1 + 10mm £759.00

Nikon Lenses

AF-G 10.5mm f/2.8G ED DX	£489.99	AF-S 200mm f/2G ED VR II	£4,334.99	AF-S 17-35mm f/2.8 IF-ED	£1,399.99
AF-D 16mm f/2.8 Fish-eye	£613.99	AF-S 300mm f/2.8 ED VR II	£4,054.99	AF-S 17-55mm f/2.8G IF-ED	£1,079.99
AF-D 14mm f/2.8	£1,249.99	AF-S 300mm f/4 D IF-ED	£979.99	AF-S 18-55mm f/3.5-5.6 G II	£127.99
AF-D 20mm f/2.8	£469.99	AF-S 400mm f/2.8G ED VR	£6,645.00	AF-S 18-55mm f/3.5-5.6G VR	£110.00
AF-D 24mm f/2.8	£344.99	AF-S 500mm f/4 ED VR	£5,869.99	AF-S 18-105mm f/3.5-5.6G VR	£215.00
AF-S Nikkor 24mm f/1.4G ED	£1,603.99	AF-S 600mm f/4G ED VR	£7,199.99	AF-S 18-200mm f/3.5-5.6G VR	£599.99
AF-D 28mm f/2.8	£226.99	AF-S DX 40mm f/2.8 ED	£239.99	AF-S 24-70mm f/2.8G ED	£1,229.99
AF-S 35mm f/1.4G	£1,394.99	AF-S 60mm f/2.8G Micro ED	£409.99	AF-D 24-85mm f/2.8-4	£529.99
35mm f/2.0 AF Nikkor D	£262.99	AF-S 85mm f/3.5G DX Micro	£413.99	AF-S 24-120mm f/4G ED VR	£849.99
35mm f/1.8 AF-S DX	£169.99	AF-S 105mm f/2.8G VR IF-ED	£612.99	AF-S 28-300mm f/3.5-5.6G VR	£694.99
AF 50mm f/1.4D	£239.99	AF-D 200mm f/4D IF-ED	£1,139.99	AF-S 55-200mm f/4.5-5.6G VR	£199.99
AF-S 50mm f/1.4G	£293.99	PC-E 24mm f/3.5D ED	£1,419.99	AF-S 55-300mm f/4.5-5.6G VR	£274.99
AF-D 50mm f/1.8	£112.99	PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 70-200mm f/4.5-5.6G VR	£1,599.99
AF-S 50mm f/1.8G	£184.99	PC-E 85mm f/2.8D ED	£1,399.99	AF-S 70-300mm f/4.5-5.6G VR	£428.99
AF-D 85mm f/1.8D	£314.99	AF-S 10-24mm f/3.5-4.5G DX	£666.99	AF-D 80-400mm f/4.5-5.6G VR	£1,844.99
AF-S 85mm f/1.4G	£1,249.99	AF-S DX 12-24mm f/4 G IF-ED	£829.99	AF-S 200-400mm f/4.5-5.6G VR	£1,899.99
AF-DC 105mm f/2.0 Nikkor	£619.99	AF-S 14-24mm f/2.8G ED	£1,316.99	TC-14 II 1.4x Teleconverter	£319.99
AF-D 135mm f/2.0D	£989.99	AF-S 16-35mm f/4G ED VR	£849.99	TC-17E II 1.7x Teleconverter	£319.99
AF-D 180mm f/2.8 IF-ED	£628.99	AF-S 16-85mm f/3.5-5.6G VR	£448.99	TC-20E III 2.0x Teleconverter	£404.99

For money saving deals with filters & hoods, visit our website.

Nikon

D5100

- 16.2 Megapixel CMOS sensor
- High ISO (100-6400)
- Full HD movies
- 4fps continuous shooting
- Compact & Lightweight



D5100 Body Only £525.00 D5100 + 18-55 VR £665.00

Nikon SLR System Bag	Now £9.99	Nikon EN-EL3e Battery	Now £48.00	Nikon EN-EL15 Battery	Now £59.99
was £39.99		was £67.99		was £79.99	
Suitable to hold a Digital SLR and lenses		For use with D90, D300 and D700		For use with D7000	
Nikon SB 700 Speedlite	Now £249.99	Nikon SB 900 Speedlite	Now £324.95	Nikon SB 910 Speedlite	Now £419.99
was £295.99		was £295.99	was £449.99	was £449.99	
Limited number available		Limited number available		Limited number available	

Nikon

MB-D10 Batt. Grip

- 12.3 Megapixel CMOS sensor
- High ISO (200-3200)
- D-Movie function
- 4.5fps continuous shooting
- Compact & Lightweight



Nikon MB-D10 Batt. Grip Now £269.99

was £350.99		Nikon MB-D11 Batt. Grip Now £219.99	was £305.99
For use with D300 and D700		For use with D7000	

For use with D300 & D700

Nikon MB-D10 Batt. Grip Now £269.99	was £350.99	Nikon MB-D11 Batt. Grip Now £219.99	was £305.99
For use with D300 & D700		For use with D7000	

For use with D5100

Nikon MB-D10 Batt. Grip Now £269.99	was £350.99	Nikon MB-D11 Batt. Grip Now £219.99	was £305.99
For use with D5100		For use with D7000	

For use with D5100

Nikon MB-D10 Batt. Grip Now £269.99	was £350.99	Nikon MB-D11 Batt. Grip Now £219.99	was £305.99
For use with D5100		For use with D7000	

For use with D5100

Nikon MB-D10 Batt. Grip Now £269.99	was £350.99	Nikon MB-D11 Batt. Grip Now £219.99	was £305.9



Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable sales
 advisors Monday - Saturday (8:45am - 5:45pm)
 or Sunday (10:30am - 4:30pm)

01444 23 70 60

Panasonic LUMIX GX1

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.

- 16.0 Megapixels
- 1920 x 1080 Full-HD High Quality Video Recording
- Advanced AF System
- Easy Manual Control
- Stylish Classic Design



In stock

GX1 Body £469.00 **GX1 + 14-42mm £539.99**

Panasonic DMC-GF2

Limited Number Available



- 12.1 Megapixels
- Intuitive Touch-screen Operation
- 1920 x 1080 Full HD Movie
- 3.0" LCD Screen
- 3D Shooting Compatible

GF2 Black +14-42mm £289.99

Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

Lumix DMC-TZ18

Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



Only £199.99

SRP £289.99
 TZ18 + Panasonic 4GB SD Card
 Only £214.98*

Panasonic DMC-GF3

FREE Adobe Lightroom 3 whilst stock lasts



- 13.06 Megapixels
- Small & Lightweight body
- 1920 x 1080 Full HD Movie
- 3.0" LCD Screen
- Advanced IA (Intelligent Auto) mode

GF3 +14-42mm £359.99 **GF3 + 14mm £339.99**

GF3 Black +14-42mm £359.99

Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

Lumix DMC-TZ20

Slim travel camera with 16x Optical Zoom, Full HD Movie, GPS and 3D Photo Mode.



Only £229.99

SRP £349.99
 TZ20 + Panasonic 4GB SD Card
 Only £244.98*

Panasonic DMC-G3



- 16.0 Megapixels
- Small & Lightweight body
- 1920 x 1080 Full HD Movie
- 3.0" LCD Touch-Screen
- IA Plus for Easy Manual Adjustment

G3 +14-42mm £449.99 **G3 Twin Lens Kit £679.98**

G3 Black +14-42mm £449.99

Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

Lumix DMC-FZ48

24x Optical Zoom with HD Movie recording offering Active, Creative Photo & Movie



Only £319.99

SRP £319.99
 FZ48 + Panasonic 8GB SD Card
 Only £339.98*

Lumix DMC-FZ150

High Quality photo & Full High Definition Movie with 24x Zoom and O.I.S



Only £389.99

SRP £459.00
 FZ150 + Panasonic 8GB SD Card
 Only £399.98*

Lumix LX5

Capture Creativity with the LX5 with new High Sensitivity CCD & F/2.0 LEICA lens



Only £359.99

SRP £489.99
 LX5 + Panasonic 8GB SD Card
 Only £379.98*

SPECIAL OFFER

Panasonic DMC-G2



- 12.1 Effective Megapixels
- HD Movie (720p)
- 3.0" Free-angle LCD Screen
- My Colour Mode, Peripheral Defocus Mode & Motion Picture

Touch-screen Operation with Free-angle LCD & Creative Functions for Both Photos & Movies

In stock at only £329.99*

*Price available on mention of Amateur Photographer magazine

Panasonic DMC-GH2



- 16.05 Megapixels
- 5fps - Up to 40fps in 4MP Mode
- 1920 x 1080 50i Full HD Movies
- 3.0" LCD Touch-Screen
- 3D Shooting Compatible

GH2 +14-42mm £699.99 **GH2 +14-140mm £999.99**

Panasonic MICRO FOUR THIRDS LENSES

14mm f/2.5 Wide Angle Pancake	£260.00*
20mm f/1.7 Pancake ASPH	£274.99*
45mm f/2.8 Macro Leica DG	£569.00*
7-14mm f/4.0 Asp Lumix G	£999.99*
14-140mm Lumix G Vario	£649.99*
14-140mm Lumix G (Unboxed)	£599.99
45-200mm f/4.0-5.6 O.I.S.	£242.99*

Visit us online or instore for a whole range of Panasonic accessories at low prices, including batteries & cases

SONY make.believe

There is a full range of Sony Digital SLR cameras, lenses and accessories to help every photographer realise their personal creative vision

SONY Alpha a65



- 24.3 Effective Megapixels
- Translucent Mirror Technology
- High Speed Capture (10fps)
- Full HD Movie
- Ultra-fast shutter lag

A65 Body Only £649.00 **A65 + 18-55mm £749.00**

SONY NEX-5N



- 16.1 Effective Megapixels
- Slim, light and compact
- High Speed Capture (10fps)
- Full HD Movie
- 3.0" Tilt-angle LCD Screen

NEX-5N Body Only £499.00 **NEX-5N + 18-55mm £499.00**

SONY Alpha a77



- 24.3 Effective Megapixels
- Translucent Mirror Technology
- High Speed Capture (12fps)
- Full HD Movie
- Ultra-fast shutter lag

A77 Body Only £1,099.00 **A77 + 16-50mm £1,599.00**

SONY NEX-C3



- 16.2 Effective Megapixels
- Stylish & simple to use
- High Speed Capture (5.1fps)
- 720p HD video
- 3D Sweep Panorama

NEX-C3 + 18-55mm £389.00 **C3 + 18-55 + 16mm £449.00**

SAMSUNG NX11



- 14.6 Megapixel APS-C Sensor
- New Grip Design
- Interchangeable Lens System
- 3.0" AMOLED Screen
- 720p HD Video Mode
- Fast AF

NX11 Body Only £239.00 **NX11 +18-55mm £359.00** **NX11 Twin Kit £489.00**

Create stunning images easily with the NX11. Featuring the i-Function lens - which lets you intuitively control complex manual settings - it comes with new features like Panorama Mode and Sound Picture. You can capture everything from sweeping landscapes to the chirping of birds in the background.

SAMSUNG NX200



- 20.3 Megapixel APS-C CMOS Sensor
- High Speed Capture (7fps)
- Wide range ISO (100 ~ 12800)
- 1080 30p Full HD Movie
- i-Function 2.0
- 3.0"VGA AMOLED Display

NX200 Body Only £429.95 **NX200 + 20-50 £519.00** **NX200 + 18-55 £499.00**

Thanks to a 20.3 megapixels APS-C CMOS Sensor, the NX200 delivers images that will satisfy even the most discerning eye. Just as importantly, the camera's innovative features and design make those images easier than ever to capture.

FUJIFILM

No matter what kind of photographer you are, Fujifilm have the right digital camera just for you. See the current range on our website, or in our state-of-the-art showroom in Burgess Hill, West Sussex.

FinePix X100



- 12.3 megapixel APS-C CMOS sensor
- 23mm fixed focal length lens (equivalent to 35mm on a 35mm camera)
- High quality solid build with classic retro two tone design

NEW LOW PRICE! Now only £789.00
 Visit our state-of-the-art showroom to see the X100 for yourself

FinePix X10



- Newly-developed f/2.0 wide-angle and f/2.8 telephoto, bright FUJINON 4x optical manual barrel zoom lens
- Combining a bright optical viewfinder with a wide viewing-angle & a manual barrel lens

NEW LOW PRICE! Now only £425.00
 See website or call a member of our team for more information

FinePix X-Pro 1

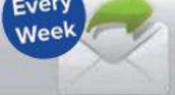


- The X-Pro1 features a 16 MP APS-C X-Trans CMOS sensor*, a brand new X lens mount, Hybrid Multi Viewfinder & three prime lenses

NEW & DUE EARLY 2012
 See website or call a member of our team for more information

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products



PARK Cameras



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

SIGMA

FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	£586.00
8mm f/3.5 EX DG (Fisheye)	£619.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£499.99
20mm f/1.8 EX DG	£519.99
24mm f/1.8 EX DG	£449.99
28mm f/1.8 EX DG	£369.99
30mm f/1.4 EX DC HSM	£379.00
50mm f/1.4 EX DG HSM	£374.99
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£719.00
105mm f/2.8 EX DG OS HSM	£689.00
150mm f/2.8 EX DG OS HSM	£849.00
300mm f/2.8 APO EX DG HSM	£2,239.00
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£409.00
10-20mm f/3.5 EX DC HSM	£489.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£549.99
17-70mm f/2.8-4 DC Macro OS	£339.99
STANDARD ZOOM LENSES	
18-50mm f/2.8-4.5 DC OS HSM	£179.99
18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC	from £169.99
18-200mm f/3.5-6.3 DC OS HSM	£248.00
18-200mm f/3.5-6.3 DC OS HSM II	£499.99
18-250mm f/3.5-6.3 DC OS HSM	£399.00
24-70mm f/2.8 EX DG HSM	£639.00
TELEPHOTO ZOOM LENSES	
50-150mm f/2.8 APO EX DC HSM II	£459.99
50-200mm f/4-5.6 DC OS HSM	£179.99



Why not take a visit to our
showroom in West Sussex,
bring your own DSLR, and
test out a Sigma lens!

50-500mm f/5-6.3 DG OS HSM	£1,125.00
70-200mm f/2.8 EX DG OS HSM	£979.00
70-300mm f/4-5.6 DG Macro	£119.99
70-300mm f/4-5.6 APO DG Macro	£177.99
70-300mm f/4-5.6 DG OS	£299.00
120-300mm f/2.8 EX DG OS HSM	£2,079.00
120-400mm f/4.5-5.6 DG OS HSM	£674.99
150-500mm f/5-6.3 DG OS HSM	£724.99
200-500mm f/2.8 EX DG APO	£12,999.00
300-800mm f/5.6 EX DG HSM	£5,499.99
TELECONVERTERS	
1.4x EX DG Teleconverter	£199.99
2x EX DG Teleconverter	£234.99



SIGMA DP2x



- SLR-sized image sensor
- Full-colour image sensor
- TRUE II Image processing engine
- 24.2mm f/2.8 lens
- RAW format recording

In stock at only £399.99! See website for full details and further bundle offers with accessories

SIGMA SD1



- Magnesium Alloy Body
- 46 Megapixels
- TRUE II Image processing engine
- Weather & Dust Resistant
- ISO 100-6,400

In stock at only £4,999.99! See website for full details and further bundle offers with accessories

Sigma EF-610 DG ST

Fully automatic flash photography for easy operation with a Guide Number of 53

Our Price £119.99

Sigma EF-610 DG Super

Advanced features and high performance for the latest digital and 35mm film SLRs

Our Price £199.99

Sigma EM-140 DG Macro

Multifunctional, dual tubed, macro flash designed for the latest digital SLR cameras

Our Price £319.99

Hoya Filters

Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

UV(C) Digital HMC	SHMC Pro 1-D UV	SHMC Pro 1-D Circ-Pol
£16.13	£39.66	£54.99
£17.76	£41.76	£39.99
£19.80	£44.86	£64.99
£22.97	£50.07	£79.99
£26.03	£54.99	£79.99
£45.99	£64.70	£99.99
£35.43	£71.99	£119.99

Tokina

Kenko

An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens

1.4x MC4 DGX £119.99 AF 3x Pro 300 DG Conv. £189.99

2.0x MC7 DGX £149.99 DG Tube Set 36+20+12 £139.99

AF 2x Pro 300 DG Conv. £199.99

Lastolite

Professional

Our Price £119.99

Lastolite Strobo Kit

Direct to Flashgun



The Strobo is a compact and simple to use creative light modifying system for battery operated flashguns. The Strobo comes as a kit and is available in two versions, one which fits directly onto a flashgun and the other which includes the highly successful Ezybox Hotshoe Plate.

NEW and now in stock!

USED EQUIPMENT

Updated Daily!

Visit www.ParkCameras.com/USED

Canon EOS 50D Body

Canon TS-E 45mm f/2.8

Our Price

£499.00*

*Special AP Price!

Our Price

£759.00*

*Special AP Price!



Leica V-LUX 2

Our Price

£389.00*

*Special AP Price!



Nikon 80-400mm f/4.5-5.6 VR

Our Price

£899.00*

*Special AP Price!

Part exchange welcome

Revitalise your photographic kit by part exchanging your old equipment against the very latest photographic technology.

TAMRON

Authorised Tamron Super Stockist

Tamron AF 18-200mm f/3.5-6.3 XR Di II LD
Compact and cost effective high powered zoom lens
Our Price £169.00

Tamron SP-AF 70-300mm f/4-5.6 Di VC USD
Lightweight, compact, telephoto zoom lens with XLD Lens element.
Our Price £339.99

See website for details

Visit our website for a whole range of tripods and monopods



Visit our website - updated daily
www.ParkCameras.com/AP
or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable sales
advisors Monday - Saturday (8:45am - 5:45pm)
or Sunday (10:30am - 4:30pm)

01444 23 70 60

Manfrotto

MK293A3-A3RC1

Aluminum Tripod Kit

	156.7cm
	137.7cm
	44.4cm



Our Price £69.95

SRP £119.95

MANFROTTO 055 TRIPODS

055XDB Black	£84.95
055X PROB	£119.95
055CXPRO3 CF 3 Section	£224.99
055CXPRO4 4 CF Section	£229.95

Manfrotto

055XPROB

3-section tripod

	190.5cm
	154cm
	22cm

Our Price £119.95

SRP £159.95

Manfrotto

190CX PRO 3

Carbon Fibre tripod

	146.0cm
	122cm
	8cm



Save £40 off SRP

Our Price £199.95

SRP £299.95



Save £100 off SRP

MANFROTTO 190 TRIPODS

190XDB Black	£94.95
190X PROB	£119.95
190CXPRO3 Carbon Fibre	£189.95
190CXPRO4 Carbon Fibre	£199.95

MANFROTTO HEADS

GEARED	£129.95
410 Junior Geared Head	£349.95

MANFROTTO HEADS

GEARED	£129.95
405 Pro Geared Head	£349.95

THREE-WAY

056 3D Junior Head	£19.95
804RC2 Basic Pan Tilt + QR	£48.95
460MG 3D Magnesium Head	£59.95
808RC4 Pro 3 Way Head	£99.95

GIOTTOS

GMLT9351B + MH5011

Aluminium column tripod

	180cm
	147cm
	30cm
	71cm

Our Price £119.95

SRP £134.95



Save £15 off SRP

GIOTTOS

Vitruvian VGRN9225

Aluminium tripod

	135cm
	118cm
	23.1cm
	32.9cm

Our Price £179.95

SRP £220.00

GIOTTOS

Vitruvian VGRN9265

Aluminium tripod

	171cm
	147cm
	28.6cm
	40.3cm

Our Price £259.95

SRP £300.00



Save £40 off SRP

GIOTTOS TRIPODS KITS

GTMTL9351B + MH5011	£119.95
GTMTL9361B + MH5001	£129.95
Vitruvian VGRN9225+MH5310	£179.95
Vitruvian VGRN8225+MH5310	£299.00

ALUMINUM TRIPODS

MTL9251B 3 Section	£79.95
MTL9351B 3 Section	£84.95
MTL9271B 3 Section	£103.95
MTL8251B 3 Section	£169.95

CARBON FIBRE TRIPODS

MTL8351B 3 Section	£178.95
MTL8350B 4 Section	£188.95
MTL8360B 4 Section	£199.95
MTL8361B 3 Section	£179.95

TRIPOD HEADS

MH5011 3-Way Head	£39.95
MH7002-652 Ball/Socket Head	£41.95
MH1312-652 Series II Ball Head	£71.99
MH1311-652 Series II Ball Head	£79.99

SLIK

Pro 723AF C/Fibre

with AF1100 head & case

	166.2cm
	20.5cm
	57.1cm

Our Price £194.40

SRP £494.40



Save £300 off SRP

Velbon

RUP-V40

Aluminium Monopod

	169cm
	52cm
	470kg

Our Price £39.99

SRP £48.40



Save £8 off SRP

Gitzo

GT2540LLVL Leveller

Ideal for fluid heads

	172cm
	151cm
	16cm

Our Price £499.00*

SRP £694.95

*Special AP Price!



Save £195 off SRP

Can't see what you are after??

Visit us online or instore at our state-of-the-art showroom and see the full range of tripods, monopods and accessories which you can test out on your own equipment in our store.

Visit www.ParkCameras.com/Training for our new 2012 course lineup with courses from just £32.00!!



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
and Best Specialist Retailer 2010-2011



PROFESSIONAL Dealer



White or Black

Nikon 1: V1 From £659

V1: White or Black
NEW! V1 + 10-30mm
NEW! V1 + 10mm
NEW! V1 + 10-30mm + 30-110mm
J1: White, Red, Silver or Black
NEW! J1 + 10-30mm
NEW! J1 + 10mm
NEW! J1 + 10-30mm + 30-110mm

10.1 megapixels

60 fps

1080i movie mode



Nikon D90



12.3 megapixels
4.5 fps
720p movie mode

SAVE UP TO
£140
ON RRP



Nikon D5100



16.2 megapixels
4.0 fps
1080p movie mode

SAVE UP TO
£140
ON RRP



Nikon D300s



12.3 megapixels
7.0 fps
720p movie mode

SAVE
£444
ON RRP

D90 From £619

D90 Body RRP £709.99 £619

D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £909.99 £769

D5100 From £529

D5100 Body RRP £669.99 £529

D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 £649

D300s From £1055

D300s Body RRP £1499.99 £1055

D5100 + 18-55mm VR + 55-200mm £835.99

CUSTOMER REVIEW: D5100 + 18-55mm VR

★★★★★ 'Ideal for holidays', 'versatile'

CUSTOMER REVIEW: D300s + 18-85mm VR

★★★★★ 'The perfect combo for a Pro-sumo' Robin - Bristol



- FX Format CMOS Sensor
- 11 Frames per second
- Broadcast quality 1080p Recording
- ISO 50-204,800



D4 Body

£4799

D4 RECOMMENDED ACCESSORIES:
Nikon EN-EL18 Battery £129
Nikon SB-910 Speedlight £419
Nikon ME-1 Stereo Mic £99.99
Nikon WT-5 Wireless Transmitter £649

D4 Body

PRE-ORDER £4799



16.2 megapixels
11.0 fps
1080p movie mode
full frame CMOS sensor

SAVE
£348
ON RRP

D700 From £1899

D700 Body RRP £2247.99 £1899

Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) £81.99

CUSTOMER REVIEW: D700 Body

★★★★★ 'Terrific Full-Frame DSLR'



D3s Body

£4199

D3s £3525

£3525 £5039



D3x Body

£5039



D3x £3525

£3525 £5039

CUSTOMER REVIEW: D3s Body

★★★★★ 'Superb Pro-Camera'

CUSTOMER REVIEW: D3x Body

★★★★★ 'As good as it gets'

RichardD300 - North Wales

SONY

14.2 megapixels
7.0 fps
1080i movie mode



NEX-5N From £479

NEX-5N Body (Black)

£479

NEX-5N + 18-55mm (Silver or Black)

£509

NEX-5N + 16mm + 18-55mm (Silver or Black)

£599

A65



A65 DSLT From £729

A65 Body

A65 + 18-55mm

£729

£789

A77



A77 DSLT From £1089

A77 Body

A77 + 16-50mm

£1089

£1499

Panasonic

G3



G3 From £429.90

G3 Body (Black)

GF2



GF2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black) £549

G3 + 14-42mm

GH2

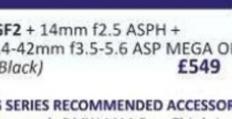
GH2 + 14-42mm £709

G3 + 14-42mm + 45-200mm

GF2 + 14-42mm f3.5-5.6 £439

G3 + 14-42mm + 45-200mm

GF2 + 14mm f2.5 ASPH £449



G3 + 14-42mm + 45-200mm £699.95

G3 + 14-42mm + 45-200mm £709

GF2 + 14-42mm f3.5-5.6 £439

GF2 + 14mm f2.5 ASPH £449

G SERIES RECOMMENDED ACCESSORY: Panasonic DMW-MA1 Four Thirds Lens Mount Adaptor £130.99

OLYMPUS

EP-3 White, Silver or Black

E-PM1 Silver, Black, Brown, Silver-Rose, Purple or White

12.3 megapixels

12.3 megapixels

3.0 fps

5.5 fps

1080i movie mode

1080p movie mode

NEX-C3 Silver or Black

NEX-C3 + 18-55mm

£419

NEX-C3 + 16mm

+ 18-55mm

£499

NEX-C3 + 16mm + 18-55mm (Silver or Black)

£499

E-5



12.3 megapixels

5.0 fps

720p movie mode

SIGMA

SD15



14.1 megapixels

3.0 fps

1080p movie mode

RECOMMENDED ACCESSORIES:

Sigma CR21 Cable Release £24.99

Sigma RS31 Remote Control £24.99

SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card £44.99

Sigma PG-21 Power Grip £169.99

Sigma EF 610 DG Super Sigma £209.99

NEW! SD1 Body £5499

PENTAX

K-5



16.3 megapixels

7.0 fps

1080p movie mode

RECOMMENDED ACCESSORIES:

Sigma CR21 Cable Release £24.99

Sigma RS31 Remote Control £24.99

SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card £44.99

Sigma PG-21 Power Grip £169.99

Sigma EF 610 DG Super Sigma £209.99

NEW! SD1 Body £5499

FUJIFILM

X-Pro1



16.3 megapixels

6.0 fps

1080p movie mode

RECOMMENDED ACCESSORIES:

Hybrid Optical/Electronic Viewfinder optimizes magnification according to the mounted lens

APS-C 16M "X-Trans CMOS" Sensor tackles moiré at its root cause by enhancing the randomness of the colour filter array arrangement.

X-Pro 1 PRE-ORDER £SEE WEB

E-P3 Body

£599.95

E-P3 + 14-42mm

£695

E-P3 + 17mm

£699

F2.8 Pancake

£519

E-P3 + 14-42mm

£849

F3.5-5.6 ED + 40-150mm

£849

F4.0-5.6 ED

£849

E-P3 + 14-150mm

£939

F4.0-5.6 ED

£939

RECOMMENDED ACCESSORY:

VF-3 Silver External

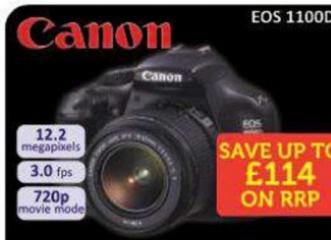
Electronic Viewfinder

£179.99

NEW! VF-3 Body

£659

01603 208761
advice line: 01603 208302
call us Mon-Fri 8am-7pm
or visit our website at www.wex.co.uk



EOS 1100D

12.2 megapixels
3.0 ips
720p movie mode

SAVE UP TO £114 ON RRP

1100D Body RRP £419 **£309**
 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£385**

1100D Body £309 | 600D Body £549

CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★☆ 'Great for a novice looking to improve'
 Liz - South West



EOS 600D

18.0 megapixels
3.7 ips
1080p movie mode

600D Body £549
 600D + 18-55mm f3.5-5.6 IS II £609
 600D + 18-135mm f3.5-5.6 IS £769
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £819



Canon EOS 550D

18.0 megapixels
3.7 ips
1080p movie mode

AS SEEN ON TV

550D From £495

550D Body £495
 550D + 18-55mm f3.5-5.6 IS £559
 550D + 18-135mm f3.5-5.6 IS £749
 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS £779



Canon EOS 60D

18.0 megapixels
5.3 ips
1080p movie mode

SAVE UP TO £350 ON RRP

60D From £799

60D Body RRP £1049.99
 60D + 18-55mm f3.5-5.6 IS II RRP £1149.99
 60D + 18-135mm f3.5-5.6 IS RRP £1299.99
 60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99
 60D + 17-55mm f2.8 IS USM RRP £1949.99



EOS 7D

18.0 megapixels
8.0 ips
1080p movie mode

SAVE UP TO £843 ON RRP

7D Body £1096.65

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1299.95**
 7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1556**
 7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 18-135mm
 ★★★★★ 'Probably the best APS-C DSLR around'
 Shuglie - Scotland



EOS 5D Mark II

- Live View Mode • 9 point AF with 6 extra hidden AF points
- 3" LCD Screen • ISO 6400 (exp. to 25,600)

SAVE UP TO £906 ON RRP

5D Mark II Body RRP £2299.99 ONLY £1521.95

CUSTOMER PRODUCT REVIEWS There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!



5D Mark II RECOMMENDED ACCESSORIES:

Canon RS-80N3	£39.95
Canon LP-E6 Battery	£69.95
Canon BG-E6 Battery Grip	£219.95
Canon EF 50mm f1.2 L USM Lens	£1268



1D Mark IV

16.1 megapixels
10.0 ips
1080p movie mode

SAVE £1300 ON RRP

1D Mk IV From £3499

CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ 'Awesome IQ and ISO Performance'
 JDAtBollington - Cheshire



1D X

18.1 megapixels
12.0 ips
full frame CMOS sensor

NEW! 1D X From £5299

CUSTOMER REVIEW: 1D X Body
 ★★★★★ 'Stunning camera'
 Zurg - South Wales

Memory Cards

SanDisk

	32GB £149
SanDisk Extreme Pro: 600x UDMA C/Flash	8GB £44.99
16GB £79.99	32GB £158.99
64GB £299	

SanDisk Extreme: 400x UDMA C/Flash 8GB £49 16GB £79

	£29.95
---	--------

	21.1 megapixels 3.9 ips 1080p movie mode full frame CMOS sensor
---	---

	Lexar Professional: 133x SDHC 8GB £34.99 16GB £54.99 32GB £99.99
---	---

	400x UDMA C/Flash 8GB £49 16GB £79 32GB £139
--	---

Latest CASHBACKS*

Scan this code via a Reader App on your smart phone



Or visit <http://bit.ly/kBRQQI>

Flashguns & Macroflash

Canon Speedlites:

	580EX II £379
	320EX £195
	270EX II £139
	MR-14EX £459

Macrolites:

	MT-24EX £749
---	--------------

Nikon Speedlights:

	SB400 £124.99
	SB700 £239
	SB910 £419

Kits:

	R1 £417.99
	R1C1 £599.99

SONY Flashguns:

	HVL-F58AM £399
	HVL-F43AM £241.99

OLYMPUS Flashguns:

	FL-S0R £379.99
	FL-36R £209.99

PENTAX Flashguns:

	AF 540FGZ £349.99
	AF 360FGZ £249.99

Ringflash:

	DRF14 £119
---	------------

Flashguns:

	24 AF-1 £54.95
	44 AF-1 £129
	50 AF-1 £180
	58 AF-2 £285

Macro flash:

	15 MS-1 £295.99
---	-----------------

SIGMA Flashguns:

	EF 610 DG ST £129.99
	EF 610 DG Super £209.99

Kits:

	EM-140 DG Macro Flash From £229
---	---------------------------------

Nissin Flashguns:

	Di662 II £119.99
	Di866 £199

SUNPAK Flashguns:

	PZ42X £119.99
	PF30X £81.99

Ringflash:

	DRF14 £337.99
---	---------------

STOFEN

Choose from three colours:
 White: Diffused bare-bulb effect
 Green: Ideal for fluorescent tube lit shots
 Gold: warming skin tones and for overall warming of the shot
 Omni-Bounce From £17.99

FUSCO

Strobist Filter Collection £8.99

westcott

Micro Apollo £24.99

Rogue

Collapsible Umbrella Flash Kit £65

WP PRO

Speedlite Accessory kit £50

7-in-1 110cm Reflector

£29.99

Mini Umbrella Flash Kit

£30.99

Flash Diffusers:

	Softbox £30.99
	Softbox III £43.99
	Softbox Pop Up £13.99

INTERFIT

	Traveller8 Softbox £54
	PortAbox From £22.99
	Folding Softbox From £61.99

Lastolite

	Ezybox Softbox £44.99
	Ezybox Hotshoe From £70

Off Camera flash Cord

From £30.99

Tilthead

£17.99

Terms and Conditions
 All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery* available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100, £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**. **Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.
 E & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods.
 ©Warehouse Express 2012.

*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.
wex showroom - visit us today
 *Touch, Try and Buy latest Camera & Accessories
 *Over 13,000 products to choose from
 *Award winning specialists!
 Mon & Wed-Sat 10am-6pm, Tues 10am-5pm,
 Sun 10am-4pm.
 Unit 8, Frenbury Estate, Norwich, NR6 5DP.



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
and Best Specialist Retailer 2010-2011

Digital SLR Lenses

Canon

**SAVE
£40
on RRP**



50mm f1.8 II
RRP £129.99
£89

Canon



EF 8-15mm
f4.0 L USM
Fisheye
£1149

Canon



EF 70-300mm
f4.0-5.6 L
IS USM
£1159

Canon



EF 300mm
f2.8 L IS
USM II
£5549

Nikon



85mm
f1.4 G
AF-S
£1248

Nikon



24-120mm
f4 G ED
AF-S VR
£828.95

Nikon



28-300mm
f3.5-5.6 G ED
AF-S VR
£694.90

Nikon



55-300mm
f4.5-5.6 G
AF-S DX VR
£294.99

CANON LENSES

EF 24mm f1.4 L II USM	£1323
EF 24mm f2.8	£369
TS-E 24mm f3.5 L II	£1719.99
EF 28mm f1.8 USM	£388.99
EF 28mm f2.8 USM	£163.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.99
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£285
EF 50mm f1.8 II	£89
EF-S 60mm f2.8 USM Macro	£369
MPE 65mm f2.8 1.5x Macro	£844
EF 85mm f1.2 L II USM	£1699
EF 85mm f1.8 USM	£311.99
TS-E 90mm f2.8	£1144.95
EF 100mm f2.8 USM Macro	£429
EF 100mm f2.8 L IS USM Macro	£709
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1258.99
EF 200mm f2.8 L USM II	£619
EF 300mm f2.8 L IS USM II	£5549
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8869
EF 400mm f5.6 L USM	£1089.99
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£10099
EF 800mm f5.6 L IS USM	£9794
EF 8-15mm f4.0 L USM Fisheye	£1149
EF-S 10-22mm f3.5-4.5 USM	£639
EF-S 15-85mm f3.5-5.6 IS USM	£599
EF 16-35mm f2.8 L USM II	£1149
EF 17-40mm f4.0 L USM	£613
EF-S 17-55mm f2.8 IS USM	£769
EF-S 17-85mm f4.0-5.6 IS USM	£369
EF-S 18-55mm f3.5-5.6 IS II	£159
EF-S 18-135mm f3.5-5.6 IS	£342
EF-S 18-200mm f3.5-5.6 IS	£403.95
EF 24-70mm f2.8 L USM	£995

EF 24-105mm f4.0 L IS USM	£899
EF 28-135mm f3.5-5.6 IS USM	£373.99
EF 28-300mm f3.5-5.6 L IS USM	£2184.99
NEW! EF-S 55-250mm f4.0-5.6 IS II	£219
EF 70-200mm f2.8 L USM	£979
EF 70-200mm f2.8 L IS USM II	£1869
EF 70-200mm f4.0 L USM	£499
EF 70-200mm f4.0 L IS USM	£935
EF 70-300mm f4.0-5.6 L IS USM	£1159
EF 75-300mm f4.0-5.6 L IS USM III	£199.95
EF 100-400mm f4.5-5.6 L IS USM	£1239

300mm f2.8 G ED VR II AF-S	£4056.99
300mm f4.0 D AF-S IF ED	£974.99
400mm f2.8 G ED VR AF-S	£6647
500mm f4.0 D ED VR AF-S	£5867.89
600mm f4.0 ED VR AF-S	£7070
10-24mm f3.5-4.5 G AF-S DX	£664.90
12-24mm f4.0 G ED AF-S IF DX	£808.89
14-24mm f2.8 G ED AF-S	£1316.90
16-35mm f4.0 G ED AF-S VR	£848.99
16-85mm f3.5-5.6 G ED AF-S DX VR	£419.95
17-55mm f2.8 G ED AF-S IF	£1064.89
18-35mm f3.5-4.5 D IF ED AF	£499
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G ED AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£229
18-200mm f3.5-5.6 G ED AF-S DX VR II	£589
24-70mm f2.8 G ED AF-S	£1218.99
24-85mm f2.8-4.0 D AF	£514.90
24-120mm f4.0 G ED AF-S VR	£828.95
28-300mm f3.5-5.6 G ED AF-S VR	£694.90
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£242.89
55-200mm f4.5-5.6 G AF-S DX	£187.89
55-300mm f4.5-5.6 G AF-S DX VR	£294.99
70-200mm f2.8 G ED AF-S VR II	£1599.95
70-300mm f4.5-5.6 G ED AF-S IF VR	£429
80-400mm f4.5-5.6 D AF VR	£1183.90
200-400mm f4.0 G ED AF-S IF VR	£4773.99
200-400mm f4.0 G ED AF-S VR II	£4988

8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£429
10-20mm f3.5 EX DC HSM	£489
NEW! 12-24mm f4.5-5.6 EX DG HSM II	£679
17-70mm f2.8-4.0 DC Macro OS HSM	£349.99
18-50mm f2.8-4.5 DC OS HSM	£177
18-125mm f3.8-5.6 DC OS HSM	£253.99
18-200mm f3.5-6.3 DC OS HSM	£174.99
24-70mm f2.8 EX DG HSM	£639
50-200mm f4.0-5.6 DC OS HSM	£176
70-200mm f2.8 EX DG OS HSM	£979
70-300mm f4.0-5.6 APO Macro Super DG	£177.99
70-300mm f4.0-5.6 DG OS	£126.99
120-400mm f4.5-5.6 APO DC OS HSM	£759
150-500mm f5.0-6.3 DG OS HSM	£849
200-500mm f2.8 EX DG	£1269
300-800mm f5.6 EX DG APO HSM	£5498
1.4x EX DG APO Tele Converter	£199
2x EX DG APO Tele Converter	£232.99

TAMRON LENSES	with 5 Year Warranty
60mm f2.0 Di II LD SP AF Macro	£354.99
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF Macro	£368.99
17-50mm f2.8 XR Di II VC	£344.89
18-200mm f3.5-6.3 AF RX DI	£169
18-270mm f3.5-6.3 Di II VC PZD	£479
28-75mm f2.8 XR Di	£357.99
70-300mm f4.5-6.3 SP Di VC USD	£339.99

For more Lenses and Accessories from Canon, Nikon, Sigma, Sony, Olympus, Pentax, Samsung, Panasonic, Leica and Tamron visit our website at www.wex.co.uk

Digital Compact Cameras

Canon

NEW!



NEW! PowerShot G1 X Pre-order £699

Digital Compact Batteries, Cases and Accessories are available on our website

PENTAX

Optio WG-1 Purple or Black	£198
10m waterproof	

D-Lux 5	£599
NEW! V-Lux 30	£549

Panasonic



PowerShot SX40 HS RRP £459 £369



SIGMA LENSES



PowerShot S100 RRP £439 From £389

IIXUS 115 HS Silver, Blue, Grey or Pink

IIXUS 220 HS Red, Silver or Black

IIXUS 230 HS Pink, Purple, Green, Blue, Silver or Black

NEW! IIXUS 125 HS Pink, Red, Blue, Silver or Green

IIXUS 310 HS Pink, Brown, Silver or Gold

IIXUS 1100 HS Red, Silver or Black

NEW! IIXUS 500 HS Silver, Red, Blue or Black

PowerShot A3200 IS Silver, Pink, Orange or Aqua

PowerShot SX150 IS Red, Silver or Black

PowerShot SX220 HS Purple or Grey

PowerShot D10 Underwater Camera

PowerShot G12 RRP £399

LUMIX FS35 Purple, Blue, Red, Black or Silver

LUMIX FP3 Blue or Grey

LUMIX FX70 Black

LUMIX FT10 Red or Black

LUMIX TZ8 Silver or Black

LUMIX TZ20 Silver, Blue, Red or Black

LUMIX FT3 Red or Blue

LUMIX FZ100 Black

LUMIX FZ150 Black

Coopix S6200 Pink, Red or Black

Coopix P300 Black RRP £299.99 £198

Coopix S8200 White, Red, Silver or Black

Coopix E499 £249.99 £199.95

Coopix AW100 Black, Orange or Camouflage

Coopix P500 Black RRP £249.99 £229

Coopix S1200pj Pink or Black RRP £399.99 £319.95

Coopix F6200 Pink, Red or Black

Coopix F3000 Black

Coopix F8200 White, Red, Silver or Black

Coopix E499 £249.99 £199.95

Coopix AW100 Black, Orange or Camouflage

Coopix P500 Black RRP £249.99 £229

Coopix S1200pj Pink or Black RRP £399.99 £319.95

Coopix F6200 Pink, Red or Black

Coopix F3000 Black

Coopix E499 £249.99 £199.95

Coopix AW100 Black, Orange or Camouflage

Coopix P500 Black RRP £249.99 £229

Coopix S1200pj Pink or Black RRP £399.99 £319.95

Coopix F6200 Pink, Red or Black

Coopix F3000 Black

Coopix E499 £249.99 £199.95

Coopix AW100 Black, Orange or Camouflage

Coopix P500 Black RRP £249.99 £229

Coopix S1200pj Pink or Black RRP £399.99 £319.95

Coopix F6200 Pink, Red or Black

Coopix F3000 Black

Coopix E499 £249.99 £199.95

Coopix AW100 Black, Orange or Camouflage

Coopix P500 Black RRP £249.99 £229

Coopix S1200pj Pink or Black RRP £399.99 £319.95

Coopix F6200 Pink, Red or Black

Coopix F3000 Black

Coopix E499 £249.99 £199.95

Coopix AW100 Black, Orange or Camouflage

Coopix P500 Black RRP £249.99 £229

Coopix S1200pj Pink or Black RRP £399.99 £319.95

Coopix F6200 Pink, Red or Black

Coopix F3000 Black

Coopix E499 £249.99 £199.95

Coopix AW100 Black, Orange or Camouflage

01603 208761
advice line: 01603 208302
call us Mon-Fri 8am-7pm
or visit our website at www.wex.co.uk

Photo Bags & Rucksacks

Lowepro	
Pro Runner 450 AW Black	From £59
200 AW	£79
300 AW	£109
350 AW	£129
450 AW	£179
x350 AW	£209.95
x450 AW	£209.95
Fastpack 250 Black	From £64.95
Fastpack: Red, Arctic Blue or Black	£74.95

tamrac	Rally 4 Black	Rally 4 Brown/Tan	Rally 4 Black/Red	Adventure 9 Grey Adventure 9 Red	Ultra Pro 13 Black
Rally:	Brown/Tan, Black/Red or Black				
2	£29				
4	From £34				
6	£39				
5	Brown/Tan or Black	From £43.99			
7	£59				
Adventure:					
6	Grey or Red	From £48			
7	Grey or Red	From £58.95			
9	Grey or Red	From £99.95			
Hadley:					
8					£74
12					£99.95
Ultra 11					£119
Ultra 13					£129

KATA	
3N1 Sling Backpack 22	£99
22	£114
33	£134

Manfrotto Imagine More	
White	Black
White	Brown
Black	
Stile Veloce Backpack: V	£89.95
VII	£99
Stile Unica Messenger Bag: V	£69.95
VII	£84

Billingham	
Hadley Pro Original Canvas Khaki/Tan	
Hadley: Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black.	
FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.	
335 FibreNyte Khaki/Tan	
5 Series: Khaki/Tan, Black/Tan, Black/Black. FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.	
335 £239.95	
225 £274.95	
445 Black/Tan, Khaki/Tan, Black/Black, Sage	
FibreNyte/Tan £269.95	
555 Black/Tan, Khaki/Tan, Black/Black. £299.95	

Tripods & Heads

Manfrotto Imagine More	
234 Monopod Tilt Head £15.95	
804RC2 3-Way Head £48.95	
190 Series: 055XDB £114.95	
055XB £125	
055XPB £104.95	
055XV £154	
055CX3 £269	
055CXV3 £289	
701HDV Pro Fluid Video Head £99.95	

Manfrotto Imagine More	
055XPB • 178.5cm Max Height	
• 10cm Min Height	
190XPRO4 • 146cm Max Height	
• 8cm Min Height	
190XDB £89	
190XB £104.95	
190XPB £89.95	
190CX3 £219	
190CXV3 £259	
FREE† Gitzo Tripod Bag worth up to £93.95	
GT530LS Systematic Carbon Fibre Tripod £539.95	

Joby Gorillapods from only £14.95 – See our website for details!

VGRN9265 • 171cm Max Height • 28.6cm Min Height	MTL8361B • 161cm Max Height • 26.2cm Min Height	MTL8350B • 146cm Max Height • 21cm Min Height
Vitruvian Series: VGRN9255 Tripod + MH5400-652 Ball Head £219		
VGRN9265 Tripod + MH5501-652 Ball Head £274.95		
VGRN8225 Tripod + MH5400-652 Ball Head £329		
VGRN8265 Tripod + MH5501-652 Ball Head £374.95		
MTL Adjustable Series:		
9351B £84.95	8350B £83.618	£178.95
+ MH5011 Head £114.95	83618 £164	£199
9361B £94.95	8360B £129.99	£299
+ MH5001 Head £129.99	8271B £179	

Computing & Software

Apple Authorised Reseller	
iPod Touch 4G From £169	
iPod Nano 6G From £119	
Time Capsule 2TB £229	
Time Capsule 3TB £369	

iPhone, iPod and iPad accessories from only £5 – See our website for details!	
Apple TV Only £96.99	
Apple Remote £15.99	
Mac Mini From £509	
iMac From £949	
MacBook Pro From £949	
ColorMunki Display £118	
i1 Display Pro £154.99	
Photoshop Elements 10.0 £74	
Spudger Express £99	
Spudger Pro £129	

Studio Lighting & Accessories

BOWENS GOLD	
Gemini Series Kits: Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stands, 2x Power Leads, Sync Lead and Kit Bag.	
200/200 Twin Head £428	
200/400 Twin Head £499	
400/400 Twin Head £519	
400/400 + Travelpak £899	
Pulsar Radio Trigger Twin Pack £219.99	

GEMINI	
Gemini R Series Kits: Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 2x Mains Leads, Sync Cord and Deluxe Case.	
500/500 Twin Head £899	
500/500 + Travelpak £1149	
500/500 3 Head £1377.99	
Pulsar Plug-In Trigger Card From £75.99	

Lightmeters	
Sekonic L-308S £139	L358 £229
DigiPro F £159.99	
Paper	
Colorama From 1.35x11in £34.99	
1.72x11in £43.99	
2.72x11in £53.99	

ELINCHROM	
BXRi Series Kits: D-Lite heads, 2x Stands, 2x 66x66cm Softboxes, 2x ClipLock Stands, 1x Skycolor Transmitter, 2x Mains Leads, Head Case and Stand Bag.	
250/250 Twin Head £754.99	
250/500 Twin Head £829	
500/500 Twin Head £889	
BXRi Kit Background Support £124.99 30cm	
Elinchrom D-Lite It Kit £99.99	

D-Lite	
D-Lite It Series Kits: D-Lite heads, 2x Stands, 2x 16x16cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skycolor Transmitter, Leads, Cables and User Guide.	
2 Twin Head £489	
4 Twin Head £468.99	
4 Twin Head £549	
Prolinc IR Transmitter £64.99	

Style RX	
Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.	
RX600 Twin Head £1199	
RX1200 Twin Head £1649.99	
Ranger Quadra RX Set A £1549	
90° Reflector £21.99	
60° Reflector Kit £41.99	
Reflector Kit £111.99	
120° Reflector £46.99	
Snoot & Grid Set £135.99	
Snoot & Grid Set £24.99	
Portable 66x66cm Softbox £99.99	
83cm Umbrella £24.99	

Lastolite® Professional	
EzyBalance 12% HiLite w/Train Reflectors: Grey £18.99	
Background Support £299	
Reflectors: 50cm £22.99	
75cm £32.99	
95cm £53.99	
120cm £74.99	
5-in-1 Reflector From £24.99	
Softlite Reflector	
White Softlite Reflectors: From 42cm £66.99	
55cm £80.99	
70cm £111.99	

WEBSITE	
Reflectors: 50cm £22.99	
75cm £32.99	
95cm £53.99	
120cm £74.99	
5-in-1 Reflector From £24.99	
Softlite Reflector	
White Softlite Reflectors: From 42cm £66.99	
55cm £80.99	
70cm £111.99	

You'll find our latest deals, seminars and competitions on wex.co.uk plus

- live chat
- product reviews
- news & guides
- 13,000+ products

Or visit the wex showroom

Monday	10am-6pm
Tuesday	10am-5pm
Wednesday-Saturday	10am-6pm
Sunday	10am-4pm

Frenbury Estate, Drayton High Road, Norwich, NR6 5DP.

www.wex.co.uk

Monday-Friday 8am-7pm Saturday 10am-6pm Sunday 10am-4pm

©Warehouse Express 2012

All prices incl. VAT at 20%. Prices are correct at time of going to press. Full Details available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100, £13.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**. **Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.

E & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods.

©Warehouse Express 2012

*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.

wex showroom – visit us today

- Touch, Try and Buy latest Cameras & Accessories
- Over 13,000 products to choose from
- Award winning specialists!

Mon & Wed-Sat 10am-6pm, Sun 10am-4pm.

Unit B, Frenbury Estate, Norwich, NR6 5DP.



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 86ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	C62, CX3200
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8 each	£14.99 17ml	Check Website.	
T0342/3/4 each	£17.99 17ml	Check Website.	
T0345/6/7 each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	£9.99 6ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£14.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3 each	£12.99 13ml	Check Website.	
T0594/5/6 each	£12.99 13ml	Check Website.	
T0597/8/9 each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W, PXT30W/600FW/810FW/830FW/830FWD
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	Photo R2880
T0871/2/3/4 each	£7.99 11.4ml	Check Website.	
T0877/8/9 each	£7.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	
T0961/2/3/4/5 each	£9.99 11.4ml	Check Website.	
T0966/7/8/9 each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	Photo 50, PX650/660/700W/710W/720W, PXT30W/600FW/810FW/830FW/830FWD
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4 each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305FW/320FW/810FW/535WD/625FW/630FW
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4 each	£9.99 7ml	£4.49 13ml	BX335FW/BDX925FW/BX335FWD, B42WD
T1571-9 each NEW	£20.99 25.9ml each or £164.99 set of 8	Photo R3000	
T1591-9 each NEW	£14.99 17ml each or £109.99 set of 8	Photo R2000	
T5591-6 each	£12.99 13ml each or £64.99 set of 6	Photo RX700	

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
EPSON Stylus Pro 4800, 4880:	T6051/6052/6053/6054/6055/6056/6057/605C/6057/6138/6059 110ml	£44.99
	T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
	T6031/6032/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£69.99

Please call or check our website for further details

Hahnemühle FINE ART

Established in 1584, the Hahnemühle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g, A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g, A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99

Fotospeed DIGITAL

As an Official Fotospeed Stockist, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g, 6x, 50	£7.99
Digital Gloss or Oyster 271g, 7x, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 285g, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 160g, A4, 150	£19.99
Matt Plus 240g, A4, 25	£9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 360g, A4, 25	£25.99
Smooth Fine Art Portfolio 200g, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured Fine Art Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 285g, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99

Lowering the Cost of Photography

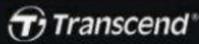
Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY



Compact Flash	
2GB 20MB/s	£14.99 £8.99
4GB 20MB/s	£19.99 £10.99
8GB 20MB/s	£34.99 £16.99
16GB 20MB/s	£54.99 £26.99

SD Cards

USB Pen Drives	
2GB Transcend	£9.99 £4.69
4GB Transcend	£11.99 £4.99
8GB Transcend	£19.99 £8.99
16GB Transcend	£34.99 £16.99

Lexar

Compact Flash	
8GB 60MB/s	£148.46 £38.99
8GB 60MB/s	£177.38 £47.99
16GB 60MB/s	£204.25 £68.99
16GB 90MB/s	£271.30 £94.99

SD Cards

8GB Class 10	£70.46 £21.99
16GB Class 10	£130.73 £40.99

Sandisk

Sandisk Ultra 30MB/s	
4GB 30MB/s	£21.76 £14.99
8GB 30MB/s	£36.12 £23.99
16GB 30MB/s	£70.06 £46.99
Sandisk Extreme 40&60MB/s	
4GB 40MB/s	£36.94 £21.99
8GB 60MB/s	£67.02 £38.99
16GB 60MB/s	£116.19 £68.99
32GB 60MB/s	£208.89 £134.99

Sandisk Blue C2: 5MB/s

£8.27	£4.99
£12.41	£6.49
£24.10	£11.99

Sandisk Ultra C4: 15MB/s

£9.57	£5.99
£15.66	£7.99
£27.85	£14.99
£57.22	£28.99

BATTERIES

Camera Batteries



A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
L10B/12B for Olympus	£9.99
L40B/42B for Olympus	£9.99
L50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGA-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BLB13 (V2) for Panasonic	£24.99
GBG130 (V2) for Panasonic	£26.99
D-L18 for Pentax	£9.99
D-L150 for Pentax	£12.99
SLM-113D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips



A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA batteries are also available for vertical shutter release and/or infrared remote, depending on model.

For Canon 5DmkII:	£99.99
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£69.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

Dedicated Charger



A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

Universal Charger



The NEW Hahnel UniPal charger is able to charge AA, AAA, 9V, 6V, 3.6V, 1.5V, 1.2V, 3.7V, 4.2V, 4.8V, 5.0V, 5.5V, 6.0V, 6.6V, 7.2V, 7.4V, 7.6V, 8.4V, 9.6V, 10.8V, 12.0V, 13.2V, 14.4V, 15.6V, 16.8V, 18.0V, 19.2V, 20.4V, 21.6V, 22.8V, 24.0V, 25.2V, 26.4V, 27.6V, 28.8V, 30.0V, 31.2V, 32.4V, 33.6V, 34.8V, 36.0V, 37.2V, 38.4V, 39.6V, 40.8V, 42.0V, 43.2V, 44.4V, 45.6V, 46.8V, 48.0V, 49.2V, 50.4V, 51.6V, 52.8V, 54.0V, 55.2V, 56.4V, 57.6V, 58.8V, 59.2V, 60.4V, 61.6V, 62.8V, 64.0V, 65.2V, 66.4V, 67.6V, 68.8V, 69.2V, 70.4V, 71.6V, 72.8V, 74.0V, 75.2V, 76.4V, 77.6V, 78.8V, 79.2V, 80.4V, 81.6V, 82.8V, 84.0V, 85.2V, 86.4V, 87.6V, 88.8V, 89.2V, 90.4V, 91.6V, 92.8V, 94.0V, 95.2V, 96.4V, 97.6V, 98.8V, 99.2V, 100.4V, 101.6V, 102.8V, 104.0V, 105.2V, 106.4V, 107.6V, 108.8V, 109.2V, 110.4V, 111.6V, 112.8V, 114.0V, 115.2V, 116.4V, 117.6V, 118.8V, 119.2V, 120.4V, 121.6V, 122.8V, 124.0V, 125.2V, 126.4V, 127.6V, 128.8V, 129.2V, 130.4V, 131.6V, 132.8V, 134.0V, 135.2V, 136.4V, 137.6V, 138.8V, 139.2V, 140.4V, 141.6V, 142.8V, 144.0V, 145.2V, 146.4V, 147.6V, 148.8V, 149.2V, 150.4V, 151.6V, 152.8V, 154.0V, 155.2V, 156.4V, 157.6V, 158.8V, 159.2V, 160.4V, 161.6V, 162.8V, 164.0V, 165.2V, 166.4V, 167.6V, 168.8V, 169.2V, 170.4V, 171.6V, 172.8V, 174.0V, 175.2V, 176.4V, 177.6V, 178.8V, 179.2V, 180.4V, 181.6V, 182.8V, 184.0V, 185.2V, 186.4V, 187.6V, 188.8V, 189.2V, 190.4V, 191.6V, 192.8V, 194.0V, 195.2V, 196.4V, 197.6V, 198.8V, 199.2V, 200.4V, 201.6V, 202.8V, 204.0V, 205.2V, 206.4V, 207.6V, 208.8V, 209.2V, 210.4V, 211.6V, 212.8V, 214.0V, 215.2V, 216.4V, 217.6V, 218.8V, 219.2V, 220.4V, 221.6V, 222.8V, 224.0V, 225.2V, 226.4V, 227.6V, 228.8V, 229.2V, 230.4V, 231.6V, 232.8V, 234.0V, 235.2V, 236.4V, 237.6V, 238.8V, 239.2V, 240.4V, 241.6V, 242.8V, 244.0V, 245.2V, 246.4V, 247.6V, 248.8V, 249.2V, 250.4V, 251.6V, 252.8V, 254.0V, 255.2V, 256.4V, 257.6V, 258.8V, 259.2V, 260.4V, 261.6V, 262.8V, 264.0V, 265.2V, 266.4V, 267.6V, 268.8V, 269.2V, 270.4V, 271.6V, 272.8V, 274.0V, 275.2V, 276.4V, 277.6V, 278.8V, 279.2V, 280.4V, 281.6V, 282.8V, 284.0V, 285.2V, 286.4V, 287.6V, 288.8V, 289.2V, 290.4V, 291.6V, 292.8V, 294.0V, 295.2V, 296.4V, 297.6V, 298.8V, 299.2V, 300.4V, 301.6V, 302.8V, 304.0V, 305.2V, 306.4V, 307.6V, 308.8V, 309.2V, 310.4V, 311.6V, 312.8V, 314.0V, 315.2V, 316.4V, 317.6V, 318.8V, 319.2V, 320.4V, 321.6V, 322.8V, 324.0V, 325.2V, 326.4V, 327.6V, 328.8V, 329.2V, 330.4V, 331.6V, 332.8V, 334.0V, 335.2V, 336.4V, 337.6V, 338.8V, 339.2V, 340.4V, 341.6V, 342.8V, 344.0V, 345.2V, 346.4V, 347.6V, 348.8V, 349.2V, 350.4V, 351.6V, 352.8V, 354.0V, 355.2V, 356.4V, 357.6V, 358.8V, 359.2V, 360.4V, 361.6V, 362.8V, 364.0V, 365.2V, 366.4V, 367.6V, 368.8V, 369.2V, 370.4V, 371.6V, 372.8V, 374.0V, 375.2V, 376.4V, 377.6V, 378.8V, 379.2V, 380.4V, 381.6V, 382.8V, 384.0V, 385.2V, 386.4V, 387.6V, 388.8V, 389.2V, 390.4V, 391.6V, 392.8V, 394.0V, 395.2V, 396.4V, 397.6V, 398.8V, 399.2V, 400.4V, 401.6V, 402.8V, 404.0V, 405.2V, 406.4V, 407.6V, 408.8V, 409.2V, 410.4V, 411.6V, 412.8V, 414.0V, 415.2V, 416.4V, 417.6V, 418.8V, 419.2V, 420.4V, 421.6V, 422.8V, 424.0V, 425.2V, 426.4V, 427.6V, 428.8V, 429.2V, 430.4V, 431.6V, 432.8V, 434.0V, 435.2V, 436.4V, 437.6V, 438.8V, 439.2V, 440.4V, 441.6V, 442.8V, 444.0V, 445.2V, 446.4V, 447.6V, 448.8V, 449.2V, 450.4V, 451.6V, 452.8V, 454.0V, 455.2V, 456.4V, 457.6V, 458.8V, 459.2V, 460.4V, 461.6V, 462.8V, 464.0V, 465.2V, 466.4V, 467.6V, 468.8V, 469.2V, 470.4V, 471.6V, 472.8V, 474.0V, 475.2V, 476.4V, 477.6V, 478.8V, 479.2V, 480.4V, 481.6V, 482.8V, 484.0V, 485.2V, 486.4V, 487.6V, 488.8V, 489.2V, 490.4V, 491.6V, 492.8V, 494.0V, 495.2V, 496.4V, 497.6V, 498.8V, 499.2V, 500.4V, 501.6V, 502.8V, 504.0V, 505.2V, 506.4V, 507.6V, 508.8V, 509.2V, 510.4V, 511.6V, 512.8V, 514.0V, 515.2V, 516.4V, 517.6V, 518.8V, 519.2V, 520.4V, 521.6V, 522.8V, 524.0V, 525.2V, 526.4V, 527.6V, 528.8V, 529.2V, 530.4V, 531.6V, 532.8V, 534.0V, 535.2V, 536.4V, 537.6V, 538.8V, 539.2V, 540.4V, 541.6V, 542.8V, 544.0V, 545.2V, 546.4V, 547.6V, 548.8V, 549.2V, 550.4V, 551.6V, 552.8V, 554.0V, 555.2V, 556.4V, 557.6V, 558.8V, 559.2V, 560.4V, 561.6V, 562.8V, 564.0V, 565.2V, 566.4V, 567.6V, 568.8V, 569.2V, 570.4V, 571.6V, 572.8V, 574.0V, 575.2V, 576.4V, 577.6V, 578.8V, 579.2V, 580.4V, 581.6V, 582.8V, 584.0V, 585.2V, 586.4V, 587.6V, 588.8V, 589.2V, 590.4V, 591.6V, 592.8V, 594.0V, 595.2V, 596.4V, 597.6V, 598.8V, 599.2V, 600.4V, 601.6V, 60



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink



01926 339977 www.premier-ink.co.uk

CAMERA BAGS



Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20	Sling-O-Matic 20	Digital Holster 50 V2.0
£128	£126	£66
Airport International V2.0	Streetwalker	Urban Disguise 50 V2.0
£258	£109	£141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a host of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.

The Hadley Pro £149.99

More Billingham Bags

NEW Billingham f.2.8 £139.99
NEW Billingham f.1.4 £156.99
The Hadley Digital £99.99
The Packington £224.99
The Classic 550 £474.99

Billingham Accessories

Superflex Inserts (all) £12.99
Shoulder Pads £17.99
Tripod Straps £15.99

The 5 Series

A firm favourite with serious photographers the world over, the 5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.
Billingham 225 £229.99
Billingham 335 £239.99
Billingham 445 £259.99
Billingham 555 £289.99

The 07 Range
New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional canvas. Available in Khaki & Chocolate or Black & Black.
Billingham 107 £229.99
Billingham 207 £249.99
Billingham 307 £269.99



Kata 3N1-10 £64.99
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20 £74.99
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30 £84.99
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33 £119.99
Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag in a day, simply when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while travelling your gear.

DR-465i £59.99 DR-466i £64.99 DR-467i £69.99

DC Shoulder Bags
A range of understated, yet surprisingly spacious and well-padded shoulder bags, each including a detachable rain cover.

DL10 Grip Hoster £21.99
DL12 Grip Hoster £25.99
DL14 Grip Hoster £31.99
DL16 Grip Hoster £49.99
DL18 Grip Hoster £59.99
CS15 Camera Satchel £89.99
CS17 Camera Satchel £99.99
PR420 Press Reporter Bag £109.99
PR460 Press Reporter Bag £149.99
DL210 Bumblebee Backpack £94.99
DL210 FlyBy Rolling Bag £219.99

Insertrolley £52
Compatible with many Kata bags
Entire Kata range available!

RAIN COVERS

OpTech Rainsleeve

Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack.

Standard Flash £5.99
£7.99

Kata Elements Covers

Protect your camera against the elements!
E690 Small £36.99
E702 Large £51.99

Think Tank Hydrophobia

The ultimate protection from the weather!
70-200 £109.00
200-300 £114.00
300-600 £118.00

Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink



01926 339977 www.premier-ink.co.uk

FLASH GUNS

Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most compact workshop flashgun. A guide number of 60m/ISO100 and a colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports TTL flash control, including i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a built-in flash diffuser, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.

£239.99 £199.99

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 100m/ISO100 and TTL functionality. Including bounce and swivel head, wide angle diffuser and catch light reflector, wireless slave flash, built-in flash diffuser, assist light and energy saving auto-off circuit.

£149.99 £129.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, built-in slave flash on manual mode and energy saving auto-off circuit.

£82.99 £79.99

NEW METZ RANGE

12 free Energizer batteries with every Metz Flashgun

Metz 24 AF-1

£59.99

Metz 36 AF-5

£79.99

Metz 44 AF-1

£149.99

Metz 50 AF-1

£189.99

Metz 58 AF-2

£299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung. Full specifications at www.premier-ink.co.uk

Marumi DR14 Ring Flash

The high-quality Marumi Ring Flash is a truly unique item. It consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm ISO105mm beam angle and a built-in diffuser, giving a soft, even, natural light effect.

The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm, 67mm, 72mm and 77mm. Available in Canon, Nikon and Sony, all with full automatic TTL metering.

£119.99

TTL Flash Cord Coiled

TTL Flash Cord Straight

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

£24.99

£29.99

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with uneven coverage. Suitable for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 210EX / 380EX / 420EX
Canon 310EX / 430EXII / 430EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, creating a much more even and natural soft lighting effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes, giving you a full range of natural, cool, or warm-tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc

Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc

Size 3: 68-72 x 46-49mm Nikon SB60, 27, 28, etc

Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo

£59.99

28" Apollo

£99.99

45" Halo

£104.99

£104.99

£104.99

£104.99

£104.99

£104.99

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver

£18.99

43" Umbrella White

£18.99

43" Umbrella White/Black

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

£21.99

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



Premier
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

CAMERA STRAPS

«BLACKRAPID»

The world's fastest camera straps

Camera Straps

RS-4 Classic	£49.99
RS-5 Cargo	£59.99
RS-7 Curve	£49.99
RS-W1 Womens	£49.99
RS-SPORT2	£59.99
RS-DR2 Double	£99.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£34.99
SnapR-35 Large	£39.99



SUN SNIPER



Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

OP TECH USA

The World's best-selling SLR straps

OPTech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps

Wrist Strap	£11.99
Classic Strap	£16.99
Super Classic	£19.99
Pro 3/8 Strap	£17.99
Pro Loop Strap	£18.99
Utility Sling Strap	£29.99



SPIDER CAMERA HOLSTER

From hip to hand in a flash...



Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99

Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro

Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure sensor and an exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Hahnel Combi TF

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



RRP: £89.99	
SPECIAL OFFER - SAVE £20	£69.99



RRP: £69.99	
SPECIAL OFFER - SAVE £20	£49.99



RRP: £29.99	
SPECIAL OFFER - SAVE £10	£19.99

E&OE. Prices may be subject to change, but hopefully not!

TRIPODS, MONOPODS & HEADS

Manfrotto

HALF PRICE HEADS!

190XPROB Tripod +

HALF PRICE 496RC2

£142

48

190XPROB Tripod +

HALF PRICE 804RC2

£144

98

055XPROB Tripod +

HALF PRICE 496RC2

£157

48

055XPROB Tripod +

HALF PRICE 804RC2

£159

98

FREE

Manfrotto Backpack
with every
804RC2
tripod kit

HALF PRICE HEADS!

AltaPRO 263AT Tripod +

HALF PRICE SBH100

£149

98

AltaPRO 263AT Tripod +

HALF PRICE GH100

£164

98

AltaPRO 283CT Tripod +

HALF PRICE SBH100

£279

98

AltaPRO 283CT Tripod +

HALF PRICE GH100

£294

98

Vanguard

HALF PRICE HEADS!

AltaPRO 263AT Tripod +

HALF PRICE SBH100

£149

98

AltaPRO 263AT Tripod +

HALF PRICE GH100

£164

98

AltaPRO 283CT Tripod +

HALF PRICE SBH100

£279

98

AltaPRO 283CT Tripod +

HALF PRICE GH100

£294

98

Vanguard Alta+ 263AP

RRP £149.99

£50 OFF RRP!

Alta+ 263AP Tripod
including PH32

Three Way Head

£99.99

MANFROTTO PRO TRIPODS

190XPROD Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 0.85kg

Load: 5.0kg

Folded: 57cm

Height: 146cm

£114.99

055XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

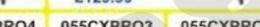
Weight: 0.92kg

Load: 7.0kg

Folded: 65cm

Height: 178cm

£129.99



055XPROD Tripod

Carbon Fibre 3-section legs, Q90 column

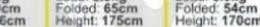
Weight: 1.65kg

Load: 8.0kg

Folded: 65cm

Height: 175cm

£259.99



055XPRO4 Tripod

Carbon Fibre 4-section legs, Q90 column

Weight: 1.34kg

Load: 5.0kg

Folded: 58cm

Height: 146cm

£239.99



MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg

Load: 5.0kg

Folded: 50cm

Height: 151cm

£29.99

MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg

Load: 5.0kg

Folded: 51cm

Height: 151cm

£34.99



679B Monopod

Aluminium 3-section

Weight: 0.60kg

Load: 10.0kg

Folded: 64cm

Height: 162cm

£35.99

680B Monopod

Aluminium 4-section

Weight: 0.83kg

Load: 10.0kg

Folded: 51cm

Height: 154cm

£47.99



MANFROTTO PRO HEADS

492 Ball Head

non quick-release 1/4" thread

Weight: 0.21kg

Load: 2.0kg

Folded: 31cm

Height: 31cm

£31.99

234 Tilt Head

ideal for monopods

Weight: 0.27kg

Load: 2.5kg

Folded: 31cm

Height: 31cm

£26.99



494 RC2 Ball Head

with RC2 quick release

Weight: 0.32kg

Load: 4.0kg

Folded: 41cm

Height: 41cm

£46.99

496 RC2 Ball Head

with RC2 quick release

Weight: 0.46kg

Load: 6.0kg

Folded: 43cm

Height: 43cm

£54.99

</



Please follow us on

facebook

Mail Order :

**01803
852400**



Mifsuds.com
FAMILY RUN SINCE 1954

NEW EQUIPMENT. Mifsuds are CANON Professional Stockists and NIKON Professional Dealers.

Nikon D4
£4799
NEW! Due February 2012
Pre-order NOW!



**WE MUST BE THE BEST STOCKED DEALER IN THE WEST COUNTRY!
WE KEEP THE WEBSITE UPDATED DAILY WITH OUR LATEST PRICES
PLEASE SEE WEBSITE FOR.....**

TAMRON

5 STAR
DEALER



Manfrotto

HOYA

LowePro
The Trusted Original

KATA

New stock is available to order from the website but please call us to order used equipment.

Visit our clearance site on ebay <http://stores.ebay.co.uk/Mifsuds-Photographic>

QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

ALL USED DIGITAL CANON USED	150 F3.5 E... £99	80-200 F4.5/5.6 II... £69	TOK 60-300 F4/5.6... £69	HA401 120 RFH Box... £59	TAM 90 F2.8 Di mint box... £299	24-135 F3.5/5.6 box... £149	135 F4.5 mac M-box... £249
1DS MKII body M- £3299	150 F3.5 PE M- £179	100 F2 U M- £329	AE Powerwinder FN... £79	120 Back... £39	TOK 28-70 F2.8/6 ATX Pro E179	28-200 Xr Di mint box... £129	200 F4... £79
1DS MKII body... £2999	200 F4.5 PE... £249	100-300 F4/5.6 U... £99	Winder A... £29	Cable Rel Ad RC402... £20	28-200 F3.5/3.3 XR... £79	T32 flash... £49	
1DS MKII body... £1499	200 F4.5 E... £99	300 F28 IS L... £3899	Action finder fit F1N... £169	645 Super Conn N... £20	28-300 F3.5/3.3 Dll VC... £299	Man ext tube 7/14/25 eva... £24	
1D MKIII body... £1499	2x extender E... £169	300 F4 IS U L M-box... £899	244T... £29 277T... £39	Angle Finder... £79	55-200 F4.5/6.3 ll... £49	Auto ext tube 14 or 25 each... £39	
1D MKII body... £799	E14 ext tube... £49	400 F4 DO M... £4399	299T... £49 300T... £49	F4 or F4s body each... £299	70-300 F4.5/6.3 Di box... £99	PELI CASES USED	
7D body M... £1049	135N back... £119	400 F5 L M-box... £969	CONTAX RF USED	F100 body box... £199	70-300 F4.5/5.17... £99	1520 black demo... £99	
5D MKII body M... £1299	135W back box... £219	500 F4 L IS U... £904	C330 S Body + WLF... £199	90X body m... £99	70-300 F4.5/5.17... £99	1550 demo... £109	
SD MK I body... £699	All 120 RFH... £49	500 F4 L IS U... £904	50/55 F6/70/165 body... £39	50/55 F6/70/165 body... £39	TOK 28-100 F3.5/4.5... £79	1610 in insert demo... £199	
4D body... £399	Polaroid Back... £39	2x extender MKII... £269	Prism... £99	TOK 50-135... £39	TELEZOOM 300DG 2x... £149	1635 F5.5/5.6... £49	
30D body box... £299	Rear prism... £199	2x extender MKII... £269	Hood... £20	10-24 F3.5/4.5 DX M... £79	100-300 F4.5/5.6... £109	20-70 F4.5/5.6... £79	
20D body box... £199	AECII F4 charger... £199	100MM T-2... £39	Parrotender... £89	100-300 F4.5/5.6... £109	100-300 (MFL for 5G)... £139	300FTZ flash... £169	
550D body... £299	AECII Prism... £199	100-200 F4.5 A... £39	FUJI MED FORMAT USED	100-300 F4.5/5.6 VR box... £99	DW-30 (MFL for 5G)... £139	SIGMA PKAF USED	
BG-E1... £49 BG-E2... £59	WLF Boxed... £49	200-300 F4.5 DO... £899	70-200 F4.5/5.6 VR... £99	100-300 F4.5/5.6 VR box... £99	8 F4 EX M-box... £299		
BG-E2N... £89 BG-E3... £63	Plain Prism E... £49	BP-50 grip... £249	65 F4 box... £579	10-28 F2.8 AF-S... £99	12-24 F4.5/5.6 EX M... £399		
BG-E4... £99	M bracket... £63	BP-50 grip... £249	60 F4 M... £699	99-125 F2.8 AF-S... £99	AF200G Mint unused... £69		
BG-E6 box... £169	Metz SCA 386... £48	G90W90 III... £799	150 F4.5 L M... £399	99-125 F2.8 AF-S... £99	AF200G Mint unused... £69		
G10 compact box... £249	BRONICA SQ 6x6 USED	G90W90 III... £799	Panoramic kit... £49	10-15 F3.5/4.5 DX... £159	100-300 F4.5/5.6... £109		
G9 compact box... £199	10-20 F4.5/6 EX DC... £349	10-20 F4.5/6 DC... £349	Polariser filter Ze702... £99	10-15 F3.5/4.5 DX... £159	100-300 F4.5/5.6... £109		
SX30IS compact box... £219	10-20 F4.5/6 DC... £349	10-20 F4.5/6 DC... £349	PRO S+ R0.9 F3.8 C... £399	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
FUJI USED	10-20 F4.5/6 DC... £349	10-20 F4.5/6 DC... £349	PRO SD body... £299	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
S5 body M... £499	10-20 F4.5/6 DC... £349	10-20 F4.5/6 DC... £349	PRO S body... £179	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
LEICA USED	110 F4 PS macro... £279	20-60 F2.8 EX DG... £249	PRO S body... £179	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
V-Lux 2 M... £449	135 F4 PS M... £279	20-300 F3.5/6.3... £129	10-12 latest M... £299	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
V-Lux 20 box... £369	150 F4 PS M... £149	50-500 F4.5/6 EX DG... £599	10-12 latest black... £199	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
NIKON USED	150 F4 PS M... £149	70-200 F2.8 EX DGI M... £529	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D3s body M... £2999	150 F4 PS M... £199	70-200 F2.8 EX DG... £529	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D3 body M... £2499	180 F4.5 PS... £399	70-200 F2.8 EX DG... £529	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D3 body M... £1999	200 F4.5 PS M... £399	70-200 F2.8 EX DG... £529	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D2X body M... £899	200 F4.5 S... £199	70-200 F2.8 EX DG... £529	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D300 body... £639	Auto bellows S box... £199	70-200 F2.8 EX DG... £529	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D200 body box... £399	Polaroid back... £199	70-200 F2.8 EX DG... £529	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D90 body M... £499439	WLF... £63	70-300 F4.5/6 EX DG... £3999	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D80 body... £299	Plain Prism S Boxed... £99	70-300 F4.5/6 EX DG... £3999	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D70 body... £179	SQAI prism lat... £299	70-300 F4.5/6 EX DG... £3999	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D40 body box... £199	AE Prism Early... £149	70-300 F4.5/6 EX DG... £3999	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D7000 body M... £879	EOS Chimey... £99	70-285 F2.8 XR Di... £249	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
D5000 body box... £349	ME Prism Finder... £129	70-280-300 R Di... £169	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
MBD-200... £89	Metz SCA 386... £49	70-280-300 R Di... £169	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
MBD-80... £89	Lens Hood 65-80... £20	70-200 F2.8 Di... £399	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
MBD-11 M... £199	Pro shade S box... £49	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
MBD-10 scruffy... £149	Motorwinder... £199	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
J1 + 10-30... +30-110 red M... £449	BRONICA GS 6x7 USED	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
P7100 compact M... £319	150 F4 PG... £169	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
P7000 compact... £199	G18 Ext Tube box... £79	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
P6000 compact M... £169	Pro shade in 82mm... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
OLYMPUS USED	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
E3 50-100 M... £549	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
E1 + HLD2... £109	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
E500 body... £199	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
11-22 F2 8x3.5... £549	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
14-45 F3.5/5.6... £169	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
14-54 F2 8x3.5... £349	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
18-180 F3.5/6.3... £199	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
40-150 F3.5/4.5... £99	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
70-300 F4.5/6.5 box... £269	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
FL14 flash box... £89	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
FL50R flash M... £229	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
HL4 box... £129	Speed Grind... £89	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
PANASONIC USED	17-54 F5.5/6 EFS... £249	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
GH1 body M... £279	17-55 F5.5/6 EFS... £249	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
G2 + 14-42 M... £279	18-55 F3.5/5.6 EFS... £119	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
7-14 F2 OIS M... £829	20-55 F3.5/5.6 USM... £199	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
45-200 F4/5.6... £219	24 F2.8... £239	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
TX3 Compact M... £249	24-70 F2.8 L box... £877	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
PENTAX USED	24-85 F3.5/4.5 U... £179	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
K200 body... £399	20-70 F4 L... £777	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
K100D body... £299	20-70 F4 L... £777	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
K100D Super body... £399	20-70 F4 L... £777	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
Samsung GXL body... £179	20-70 F4 L... £777	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
DBG2 box... £79	20-70 F4 L... £777	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
DBG3 mint... £59	20-70 F4 L... £777	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
DBG4 mint... £169	20-70 F4 L... £777	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
SONY MINOLTA USED	35-135 F3.5/6.5 USM... £129	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
Sony A35 M... box... £299	35-135 F3.5/6.5 USM... £129	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
Sony A350 body... £239	35-135 F3.5/6.5 USM... £129	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
Sony A100 body box... £199	35-135 F3.5/6.5 USM... £129	70-300 F4.5/6.5 Di... £319	10-12 late black... £149	10-15 F3.5/4.5 VR... £159	100-300 F4.5/5.6... £109		
Minolta VCD7D grip... £149							



Mifsuds
.com
FAMILY RUN SINCE 1954



Mail Order :

01803 852400
Email - info@mifsuds.com
www.mifsuds.com

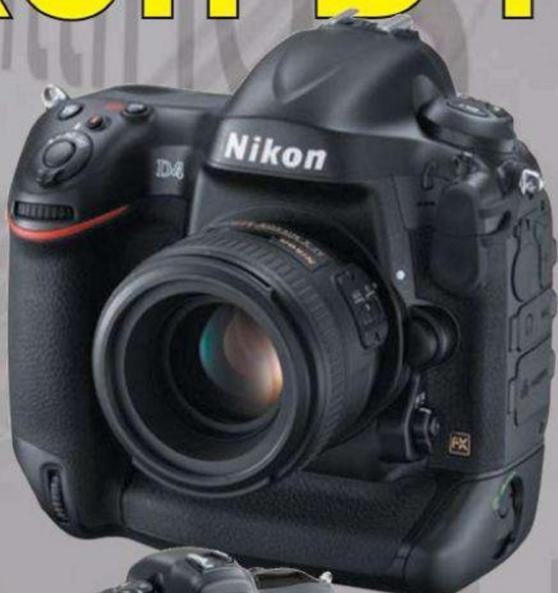
27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON-SAT 9am - 5pm,
SUN 10am - 1pm.

NEW!! Nikon D4

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure, face detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.



The D4 offers wireless LAN support, using the new WT-5 wireless transmitter, which features both HTTP and FTP connection modes, as well as an ethernet port.

Photographers will be able to apply IPTC information in-camera. There are 14 available fields and 10 presets, saving an enormous amount of time.

D4 Body £4799 Preorder NOW!

Nikon Lenses - IN STOCK for immediate delivery

14-24mm f2.8
GED AF-S



£1299

16-35mm f4
AF-S VR



£839

24mm f3.5 PCE
Tilt/Shift



£1349

24-120mm f4 G
ED VR



£847

28-300mm
f3.5/5.6 G ED VR



£689

Nikon Flash



**SB-910
£419**



**SB-700
£239**

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation January 20th 2012. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices available on-line.

WANTED NOW!

We want your good quality cameras and lenses -

CANON EOS 1D/1DS series, EOS 40D/50D/60D, 5D/5D MKII, 7D, EOS 500D/550D/600D etc,
ALL L series lenses especially 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

NIKON D3S, D3X, D3, D2X, D300/D300S, D200, D7000, D90, D80 etc, ALL lenses especially
200mm f2, 200-400mm, 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

PENTAX - SONY - PANASONIC systems.

We also want your good quality FILM cameras..

35MM - CANON, NIKON, LEICA, OLYMPUS, MINOLTA, PENTAX, CONTAX systems.

MEDIUM FORMAT - BRONICA ETRS, SQ, GS and RF, MAMIYA 645, RB, RZ, 6/7 and TLR,
FUJI, HASSELBLAD, PENTAX 645MF, 645AF and 6X7 systems.

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring 01803 852400

Used equipment in stock NOW!



Canon 300mm
f2.8 IS L U £3899



Canon 300mm f4
IS L U M- £899



Canon 400mm f4
DO M- £4399



Sigma 300-800mm
f5.6 EX DG CAF £3999



Nikon 200mm
f2 VR M- £2699



Nikon 200-400mm
f4 VR II M- £4399



Nikon 200-400mm
f4 VR M- £3499



Nikon 300mm f2.8
AFS VR £3199



Nikon 500mm
f4 VR £5199



Nikon 500mm f4
AFS II £3699



Nikon 500mm f4
AFS I £3499



Nikon 600mm f4
AFS II Grey £4399

**REAL
CAMERA
SHOPS**



**WE BUY
CAMERAS
& LENSES**

WEB WWW.CAMERAWORLD.CO.UK

BAGS

LOWEPRO PHOTO SPORT SLING 100AW



NEW

A totally new approach to carrying your camera system on photo adventure. Using the latest hi-tech materials and design to create the lightest and most comfortable backpack yet, and your equipment is fully protected from extreme elements.

snug inside. Choose the 100AW for a small D-SLR system or the 200AW for a Pro-DSLR outfit with 1 or 2 lenses.

rrp £135.00 **SAVE £50** £85

PHOTO SPORT SLING 200AW £130

DSLR VIDEO PACK 150AW	£89
DSLR VIDEO PACK 250AW	£109
DSLR VIDEO PACK 350AW	£119
FASTPACK 200	£50
FASTPACK 250	£55
PRO RUNNER 200AW	£45
PRO RUNNER 300AW	£59
VERSAPACK 200AW	£59
VERTEX 100AW	£90
VERTEX 200AW	£120
VERTEX 300AW	£160
STEALTH REPORTER D100AW	£65
STEALTH REPORTER D200AW	£84
STEALTH REPORTER D300AW	£89

LOWEPRO DSLR VIDEO PACK 150AW

The popular Fastpacks have been upgraded with an All-Weather cover and, with the advent of HD movies on DSLRs, are designed to cover all possibilities. The sling design is so practical for quick access and there's even room for personal items.

rrp £134.99 **SAVE £50** £89

DSLR VIDEO PACK 250AW £109

DSLR VIDEO PACK 350AW £119



PART-EXCHANGE SPECIALIST

BILLINGHAM HADLEY PRO

The has been the most popular Billingham for many a year: it's slim, practical and comfortable and just works so well for a small DSLR system. You can take the padded insert out and it becomes a perfect day bag that works well in town or country. Available in canvas or Fibrelite with leather trim, Khaki/Tan, Black/Tan/Black/Black or Sage/Tan.

rrp £180.00 **SAVE £31** £149

HADLEY DIGITAL CAMERA BAG £99

HADLEY SMALL £119

HADLEY LARGE £139

PACKINGTON £199

DELTA POCKET £45

SIMPLY LENS CASES £30

TRIPOD STRAPS £19

SUPERFLEX INSERTS £16

5 SERIES



225 £215

335 £230

445 £239

7 SERIES



107 £225

207 £240

307 £265

SHOULDER PADS



SP40 £24

SP50 £27

DOMKE F2 RUGGED WEAR SHOOTERS BAG

The original Domke and still the best seller. The RuggedWear version adds protection and good looks. It's just like you've had it for years, like a worn pair of comfortable jeans. It'll take a sizable pro D-SLR outfit as well, with up to 6 extra lenses, battery grip, flashgun and lots of accessories.

rrp £211.99 **SAVE £43** £169

F5XB



RUGGED WEAR

F3X SUPER COMPACT £149

F4AF PRO SYSTEM £162

F5XB SHOULDER BAG £79

F5XZ SHOULDER BAG £95

F6 LITTLE BIT SMALLER BAG £106

F803 PHOTO SATCHEL £137

F810 PHOTO SATCHEL £169

F831 SMALL MESSENGER £89

F832 MEDIUM MESSENGER £137

F833 LARGE PHOTO COURIER £163

QUICK-SHOT SLING SMALL £69

F803



TRIPODS

3 LEGGED THING X1.1 ADRIAN & AIRHED 1

The 2nd Generation X1.1a Adrian withstands loads up 8kg. With the lowest shooting capability of any travel tripod in the world, Adrian extends from just 12.5mm all the way to 1.55m! Made from their new Stealth Mag Alloy.

£179

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £299

AUCTUS PLUS 323AT & SBH-250 £299

AUCTUS PLUS 323CT & PH-42 £379

AUCTUS PLUS 323CT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

ALTA+ 225CP & PH-22 £199

AUCTUS PLUS 283AT & PH-42 £259

AUCTUS PLUS 283AT & SBH-250 £259

AUCTUS PLUS 323AT & PH-42 £379

AUCTUS PLUS 323AT & SBH-250 £379

GH-100 BALL ACTION HEAD £88

ALTA+

235AP & PH-22 £120

263AP & PH-32 £125

264AP & PH-32 £140

ALTA PRO 263AGH & GH-100 £165

AL

NICHOLAS

CAMERA COMPANY FOR THE AMATEUR/PROFESSIONAL PHOTOGRAPHER, CAMERA COLLECTOR

15 CAMDEN HIGH STREET, LONDON NW1 7JE

TEL: 020 7916 7251 or 020 7387 3355

MON-SAT 10-6pm FAX: 020 7419 1719

www.nicholascamera.com

50 YARDS MORNINGTON CRESCENT TUBE

NEW UK DIGITAL SLR's and LENSES

CANON, NIKON, SONY, ETC.....£LOW

HASSEL E12/E16 Mag.NEW.....£995 PENTAX 645-DIGITAL.asnew.....£7250 PANASONIC,ETC.....£Low

PENTAX 645F 55-35/45/85.....£6500 PENTAX 645F/45/120/80-160.....£5X5 HASSEL CW+CX1/winder.....£245-£395

Sony VPL-FM2/FM2E 12 PROJ LENS.....£2275 HASSEL 120mm 4.5 MC.....£395-£745

HASSEL 110mm 2.8.....£395

120mm f4 Macro 1.1.....£395-£745

Nikon 600/4G, 300/2.8, UNUSED.....£1695

HASSEL 501/CM COMP.....£1155-£1695 PENTAX 645F 60mm 6.asnew.....£5X5 HASSEL 110mm 2.8 A.....£395

PENTAX 15mm 2.8.....£755-£1995 PENTAX 15mm 2.8.....£395

200mm 2.8 A.....£395

200mm 2.8 A.....£395

150mm 2.8 A.....£395

Nikon 200/2.8, DX, UNUSED.....£2200

HASSEL H 1/Comp.....£1995-£2455 PENTAX 15mm 2.8.....£755-£1995 HASSEL 110mm 2.8 Lenses Various.....£650

PENTAX FA 40 PANCAKE.asnew.....£245

EXPAWN 11+45mm/ASNEW.....£795-£1995

EXPAWN 10mm COMP/NEW?.....£650

120mm Polaroid backs.....from £65

CANON 70-200/2.8,SLR11, UNUSED.....£1645

HASSEL H LENSES 35-300mm/1495- PENTAX FA 50mm/100mm MACRO.....£245

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

HASSEL 70-200/2.8,UNUSED.....£2255

HASSEL 100mm 4.0.....£1695 PENTAX FA 50mm.....£795-£1995

PENTAX FA 50mm.....£795-£1995

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

PROFESSIONAL DIGITAL MEDIUM

FORMAT,NEW/USED.....£LOW

HASSEL 50/250mmm T'.....£345-£999

PENTAX 60-120mm CF.....£875-£1525

SONY VPL-FM2/FM2E 12 PROJ LENS.....£2275

HASSEL 120mm CF/IE/MKRO.....£995-£1995

120mm f4 Macro 1.1.....£395-£745

DIGITAR 28-120mm/IN IRIS/SHUTTER.....£NEQ

HASSEL 100-280mm/ASNEW.....£865-£1695

PENTAX 15mm 2.8.....£755-£1995

150mm 2.8.....£395

150mm 2.8.....£395

150mm 2.8.....£395

HERSEMAN VIEW-DIGITA CAMERA KIT ENEG

HASSEL 100mm 4.0.....£1695

PENTAX FA 100mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

IMACOL SCANNERS -to 6x1cm£EASy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

PROFOTO 7s12/2400/b PROFLASH

ESENABLE PRICES

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

ESOTERICA/EXOTICA/CLASSICA

APOCAM MOTOR HASSEL 500 BXD.....£ASy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

ALPA 360° ROTOCAMERA ASNEW.....£A750

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

ALPA 6x9.10x 11-SI.....£NEQ

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

ARC HASSELBLAD LENSES 35-75.....£ASy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BESSA TLR/LENSES 12-90.....£ASy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 45mm+P/NDR.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 50-100mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 100-200mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 135mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 200mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 280mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 350mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 500mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 800mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 1000mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 1350mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 1600mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 2000mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 2500mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 3000mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 4000mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 5000mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 6000mm.....£SAsy

HASSEL 100mm 4.0.....£1695

PENTAX FA 50mm/100mm MACRO.....£245

EXPAWN 45mm/90mm.....£795-£1995

EXPAWN 50mm.....£795-£1995

120mm f4 Macro/tube.asnew.....£375

BRONICA R/Lenses 8000mm.....£SAsy

HASSEL 100mm 4.0.....£1695

camerawORLD used equipment

Items shipped at Cylindrical (**C**) 01245 255510 or Wells Street (**WV**) 0207 636 5005. Please call for description of condition or before making a journey. Our used equipment is covered by our **NO QUibble guarantee**. Items £50+ have a 6-month guarantee & items below £50 have a 7-day money back guarantee. Most items are in **Excellent** or **Mint** condition, some are even better. If not completely satisfied return to us within 7 days for your money back.

BRONICA	
ETRS/17mm/AE C	£355
ETRS/80mm/AE C	£250
105mm f/3.5 MC C	£120
110mm f/4 PE C	£100
135mm f/4 PE C	£135
150mm f/3.5 PS C	£120
150mm f/3.5 MC C	£95
2X CONVERTER E C	£35
AE HEAD FOR BODY C	£82
ETR SPEED GRIP C	£30
ETRS POL BACK C	£25
G51 MAGAZINE C	£30
POLAROID BACK C	£10
PRO HOOD SQ C	£25

SIGMA 70-300mm APO MACRO C £142
 SIGMA 105mm f/2.8 MACRO C £45
 SIGMA 150-500mm f/5-6.3 OS C £700
 TAMRON 10-24mm f/3.5-4.5 W £285

CANON MR14EX
 MACRO RING LIGHT
 Excellent Condition - WTS ST
£335.00



CANON	
EOS 5D MKII BODY C	£1350
EOS 40D BODY C	£375
EOS 50D BODY C	£550
EOS 400D & 18-55mm W	£220
EOS 400D & 18-55mm C	£280
EOS 450D & 18-55mm IS W	£225
EOS 500D & 18-55mm IS W	£350
EOS REBEL T1I & 18-55mm IS W	£385
EOS 30 & 28-80mm C	£115
EOS 30 BODY W	£78
EOS 50 & 28-80mm W	£94
EOS X & 28-90mm C	£48
EOS 300V & 35-80mm USM C	£55
EOS 300 & 28-80mm C	£56
EOS 300 & 28-90mm C	£57

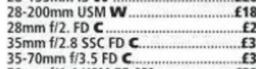
CANON POWERSHOT G10
 Excellent Condition
 WELLS ST.



£286.00

Nikon	
D300 BODY C	£711
D200 BODY W	£405
D200 BODY C	£390
D90 BODY C	£425
D80 & 18-135mm W	£452
D80 BODY W	£377
D70 BODY C	£180
D70 BODY W	£145
D70 & 18-55mm C	£195
D40X & 18-55mm C	£298
D3000 BODY C	£225
D3000 & 18-55mm VR W	£362
D3000 & 18-55mm C	£315

Nikon 10.5mm f/2.8 Fisheye
 Excellent Condition!
 CHELMSFORD



£478.00

Nikon	
3100 & 18-55mm V	£399
3100 & 18-55mm VR C	£395
F1Z BLACK BODY W	£95
F2s PHOTOMIC BLACK W	£700
F2 AS BODY C	£850
F3 & MD 4 C	£200
F4, MB-23, MH20 & MN20 C	£350
F5 50TH ANNIVERSARY BODY W	£1200
FM BODY C	£105
FE2 BODY BLACK C	£135
F100 & MB15 C	£450
F801 & 28-80mm C	£55
F60 & 28-80mm C	£72
LITE TOUCH 70WS C	£22
COOLPIX L10 C	£117
12-24mm f/4G AF-S DX VR C	£555
17-55mm f/2.8 DX C	£770
TRIP 35 C	£52
PEN E-PL1 & 14-42mm C	£202
PEN E-PL1 & 14-42mm W	£180
PEN E-PL3 & 14-42mm W	£335
PEN E-P2 & 17mm W	£300
OM10 BODY & MANUAL ADAPTER W	£61
MC25P BODY W	£60
PEK 35 C	£52
XA2 & A11 FLASH C	£70
9-18mm f/4.5-6.3 C	£450
14-45mm f/3.5-6.3 W	£80
14-140mm C	£400
35-70mm f/2.8 ZUIKO W	£50
50mm f/3.5 ZUIKO MACRO W	£125
50mm f/1.4 ZUIKO C	£35
75-150mm f/4 ZUIKO C	£40
7mm EXT TUBE C	£20
14mm EXT TUBE C	£20
25mm EXT TUBE C	£20
TOKINA 28-70mm f/2.8 OM W	£32
OLYMPUS FL36 C	£70
CONTA X 85mm f/1.4 W	£450
VIXING 10x42 BINOCULARS C	£70

CANON 70-200mm f/2.8L IS USM
 Mint Condition
 CHELMSFORD



£1250.00

300mm f/4L USM W	
1.4X EXTENDER MKII W	£275
2X EXTENDER MKII C	£275
SIGMA 10-20mm f/4.5-6.3 DC EX W	£322
SIGMA 10-20mm f/4.5-6.3 DC EX C	£325
SIGMA 18-125mm f/3.5-6.3 W	£175
SIGMA 18-125mm f/3.5-6.3 C	£175
SIGMA 70-200mm f/2.8 APO C	£450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.5-6.3 C £175
 SIGMA 70-200mm f/2.8 APO C £450

300mm f/4L USM W 950
 1.4X EXTENDER MKII W £275
 2X EXTENDER MKII C £275
 SIGMA 10-20mm f/4.5-6.3 DC EX W £322
 SIGMA 10-20mm f/4.5-6.3 DC EX C £325
 SIGMA 18-125mm f/3.5-6.3 W £175
 SIGMA 18-125mm f/3.

amateur Photographer

CLASSIFIED

Cameras For Sale

Ace Cameras

Complete camera systems & other items bought for cash.

Top prices paid. Call

01225 466975

for a quote.

STEPHENS PREMIER

Leica Premier Dealer

The North's only dedicated Leica Dealer

www.stephenspremier.com
www.webuyleica.com

10 St Anns Arcade, Manchester, M2 7HW
0161 834 7755 or 07939 098435

NIKON D300 CAMERA. Nikkor AF-S 18-200mm and 12-24mm. Hoya HD 72-77 UV filters and Hoya HD 77 polarizer. Lowepro flipside 400 bag. All mint condition. £1,250. 07927189549

CANON 70-200MM F/4 L USM lens in mint condition; lens hood has scratches. Unboxed/ no instructions, hence price £380, which includes £20 recorded delivery. sarah@grahamtaylor.plus.com or 07712529773

Wanted

PETER WALNES

WANTED FOR CASH OR COMMISSION

Digital: Nikon D2H, D2Hs, D2X, D2Xs, D3, D3x, D3s, D60, D80, D90, D200, D300, D300s, D700, D3000, D5000

Canon EOS 1Ds II/III, 1D III/IV, 5d II/III, 7d, 30d, 40d, 50d, 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90

Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s Late high-end Minolta, Sigma, Tamron and Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman, Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7, Nikon, Plaubel, Rodenstock, Rollei, Schneider, Sinar, Toyo Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon.

Must be in nice condition! Estate sales welcome.

Contact us now for our best price. We can arrange collection for large outfits or high value items.

Tel: 01963 371633 Fax: 01963 370719

Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 3888, Templecombe, Somerset BA8 0WZ



CAMERA COLLECTIONS WANTED
Telephone: +44 (0)20 8867 2751
Call us - we can come to you (UK & Europe)
www.peterloy.com

Please quote

amateur Photographer

when replying to
advertisements

Specialist Repairers

Newton Ellis & Co CLASSIC CAMERA REPAIR SPECIALISTS

Tel: 0151 236 1391

Postal service available

Repairs to all photographic equipment cameras (classic, modern and digital) lenses, camcorders, binoculars, etc
29 Cheapside, Liverpool L2 2DY
www.newtonellis.com

Camera Fairs

Wolverhampton Camera Fair

Sunday February 5th

8.30am—2pm, Dunstall Park Racecourse, Wolverhampton WV6 0PE

Other Dates for 2012

April 22nd

October 7th

June 24th

December 9th



www.camfair.co.uk

Admission 8.30-10am	£7.00	Contact Russell or Paul on:
After 10am	£3.00	07710 744002 or 07752 590255
Stalls from £35 per table		Or find us on Facebook



CAMERA FAIR BEACONSFIELD

Sunday 12th February, 10.30am-2.30pm
Beaconsfield School, Wattleton Rd,
Beaconsfield, HP9 1SJ. M40 junc 2 close
M25. This is now a no smoking site.

Adm early bird 9.15am £4,
after 10.30am £2. Refreshments.

Details Peter Levinson
Tel: 020 8205 1518

amateur Photographer

Light Tents

Light Tents, Tabletop Studios & Fluorescent Lighting

Fast Dispatch
01530 272229
all prices plus P&P

► 80cm Tabletop Studio Kit £229.90
200cm Portrait Studio Cube £299.00
Acrylic Riser Tables (Black+White) £19.95
7 Bulb Lighting + Octagon Softbox £299.00 pair
www.stevesphotoshop.co.uk

Studios

Basingstoke Photographic Studio

Basingstoke Hampshire 5 minutes M3 - 15 minutes M4
5 minutes Railway Station

Fully Equipped with Elinchrom Lighting



Infinity Cove

Hire by the Hour or Day

Available 24/7

Photoshoots & Studio Days

Changing Room

Free Wi Fi & Refreshments

Free Car Parking



Tel: 01256 363461 Mob: 07854 868801

www.basingstokephotographicstudio.co.uk
[email: basingstokephotographicstudio@yahoo.co.uk](mailto:basingstokephotographicstudio@yahoo.co.uk)

Accessories

★ SPECIAL OFFERS ★		CLEARANCE OFFERS ★		END OF LINES ★	
CLIP-ON LENS CAPS		BANKRUPT STOCK COKIN A FILTERS		KOOD STEP-UP/STEP DOWN RINGS	
27, 28, 30, 34, 37mm	£2.99 each	- to clear £4.99 each	1,000s in stock - tel for details		
40.5, 43, 46, 49mm	£3.35 each	Orange, Red, Green, Sepia, 85B			
52, 55, 58, 62mm	£3.65 each	Blue 80C, Star 8, Spot Incolor 1			
67, 72, 77, 82, 86mm	£3.99 each	C Spot Grey 1, Champagne Oval			
CLEARANCE PRICES ON		Many more filters available -			
Kenco Digital Circular Polarizer		please ring for description			
49mm £11.99	67mm £19.99	BANKRUPT STOCK COKIN P FILTERS	- to clear £4.99 each	S/H PENTAX P50 KIT	
72mm £24.99	77mm £26.99	Pentax P50 Body 35/70mm Zoom	Lens, Sky Filter, Lens Hood,	Pentax P50 Body	
NEW HOYA MULTI-COATED SLIM		Lens, Sky Filter, Lens Hood,	Flashgun & Gadget Bag	£23.50	
DIGITAL UV FILTERS		Part-exchange welcome			
49mm £9.99	52mm £10.99	SECOND HAND BOOKS		S/H NIKON AF GEAR - to clear	
55mm £11.99	58mm £12.99	Newspaper Photography	Nikon 40-135mm £22.50	Nikon F55 Body	
62mm £13.99	67mm £14.99	Photographer's Handbook	Nikon F65 Body	£24.95	
72mm £17.99	77mm £19.99	Guide to Photography	Nikon F50 Body	£27.50	
HOYA SLIM (5mm) DIGITAL		Many more books check website	Nikon N60 Body	£29.95	
CIRCULAR POLARIZER			Nikon F70 Body (boxed)	£32.50	
58mm £30.50	62mm £33.95		Nikon F70 Body	£49.95	
72mm £34.50	77mm £47.50		Nikon 50-80mm f3.5-5.6 D	£27.50	
HOYA WARM TONE			Nikon 28-70mm f3.5-5.6 G	£32.50	
CIRULAR POLARIZERS			Nikon 70-200mm f4.5-5.6 G	£69.95	
55mm £19.95	67mm £29.95		Nikon DX 18-55mm G	£69.95	
HOYA CIRCULAR POLARIZER			Nikon 60mm f2.8 macro	£274.95	
AND UV FILTER COMBINED			Nikon Lens Hood HB-34	£5.99	
49mm £24.50	55mm £24.95		Nikon Lens Hood HB-36	£5.99	
58mm £27.50	82mm £44.95		Nikon DB-5	£6.99	
LINEAR POLARIZING FILTERS			Nikon Wide Straps	each £1.99	
to clear (for Manual Focus only)			Part-Exchange Welcome		
49mm £2.50	52mm £3.50	CABLE RELEASES to clear			
WIDE ANGLE LENS HOODS		8" £1.99 10" £2.99 15" £3.99			
49, 52, 55mm (rubber)	£6.49				
58, 62, 67mm (rubber)	£7.49	S/H EXPOSURE METERS			
RUBBER LENS HOODS		Boots 52-L (boxed) £2.75			
49, 49, 52, 55mm	£3.99 each	Orca 50-L (boxed) £2.75			
58, 62, 67, 72mm	£5.35 each	62mm £5.99 each - Skylight,			
KOOD FILTER WRENCH SET		Centre Spot, Green, Yellow,			
46:58mm £2.99	67/77mm £3.99	Soft Spot, Diffuser, 81A, 80B			
S/H CLOSE-UP LENSES		67mm £6.99 each - Green, 80A,			
Screw-in - ideal for flowers,		Star 6, Fog 1, Fog 2, Yellow, 80C			
coins and insects £4.99 each					
49mm +1, +2, +3, +4		RUSSIAN FILTERS 72mm			
52mm +2, +3, +4		Yellow, Orange, Light Yellow,			
55mm +2 +8mm +2, +4		Green - £6.99 each			
HOYA 39mm NDX4	£6.99	Boxed PANAGOR ZOOM SLIDE			
HOYA 24mm Yell/NDX4	£4.99	Duplicator (takes T2 Mount). £13			
Mail Orders by return, ask					
for Irish, Dave or Dennis		£2.00 POST/PACK PER ORDER			
Tel: 0161 336 4603					

DENTON
PHOTO
OPTICS

OPEN
MON - FRI
11am - 3.30pm
www.ukfiltercentre.co.uk



67 Manchester Road
Denton, Manchester
M34 2AF
norton.d@btconnect.com

Photographic Backgrounds

Hard wearing • Low crease • Washable



PLAIN
8' x 8' . £15
8' x 12' £24
8' x 16' £29
PLUS
P&P

CLOUDED
8' x 8' . £27
8' x 12' £44
PLUS
P&P

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit
www.colourscape.co.uk

We have a huge
Stock of LAMPS for all
PHOTOGRAPHIC USES....
from 6V to 250V, 15W to 2000W.
All Shapes, Sizes, Fittings & Prices!
May we search for you?
MR CAD, Tel: 020 8684 8282
E: sales@mrcad.co.uk
www.mrcad.co.uk

amateur
photographer

WORLD IN FOCUS SIMON WATKINSON AND CLASSIC JOURNEY

The Most Exciting And Adventurous Photography Holidays On Offer

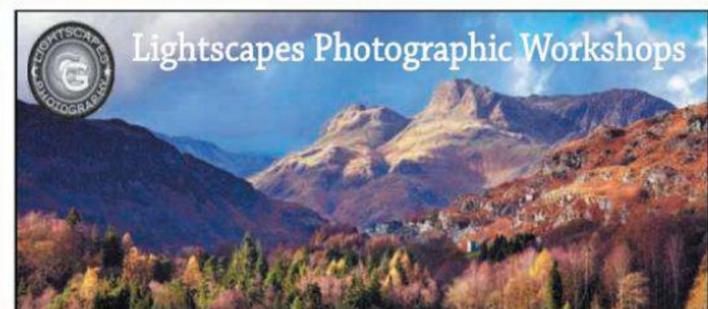
Travel To Inspirational Countries with Dynamic Travel Photographer Simon Watkinson ABIPP

We have lined up a very special trip for 2013 so check it out on our website

www.world-infocus.co.uk

01773 873497

Image taken in the Everest region, Nepal



'Just to say thanks for a great workshop. Good accomodation and food, good like minded company, great locations and tuition tailored to each of our needs. It couldn't be better.' Kevin Haigh - Isle of Skye March 2011

New Workshops 2012

February 2012

24th - 26th - Lake District

2 nights Dinner Bed and Breakfast £425.00(1 Place)

28th - 3rd March Isle of Skye Winter /Glencoe

4 Nights Dinner Bed and Breakfast £745.00 (1 Late Space)

Photographer has moved to May Course
Includes Digital Capture to Print in Hotel

March 2012

16th - 18th - Lake District

2 nights Dinner Bed and Breakfast £425.00 (1 Place)

20th - 24th Isle of Skye/Glencoe

4 Nights Dinner Bed and Breakfast £745.00 (1 Place)

Includes Digital Capture to Print in Hotel

27th - 30th Northumberland Workshop

3 nights dinner bed and breakfast £575.00 (1 Place)

April 2012

6th - 8th - Shropshire inc Macro and Bluebells

2 nights Dinner Bed and Breakfast £395.00 (2 Places)

20th - 22nd - Lake District

2 nights Dinner Bed and Breakfast £425.00 (1 Place)

May 2012

11th - 13th - Lake District

2 nights Dinner Bed and Breakfast £425.00 (2 Place)

15th - 19th Isle of Skye/Glencoe

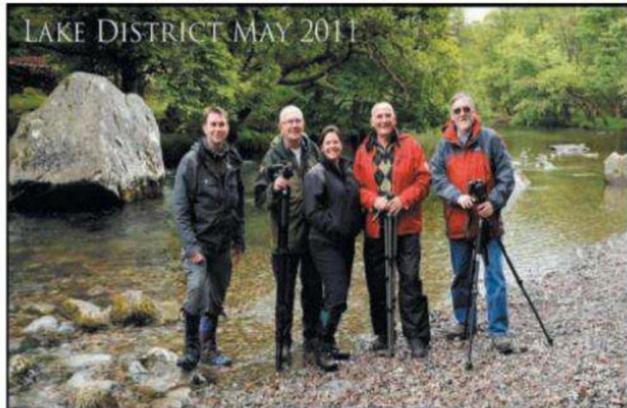
4 Nights Dinner Bed and Breakfast £745.00 (1 Place)

Includes Digital Capture to Print in Hotel

Free Post Production Day included

ALL SINGLE ROOMS - NO SUPPLEMENT

Free Post Workshop Telephone Support



'I now have my filters and am very pleased with the quality so thanks again for your advice. I learned so much of the workshop, particularly about the use of filters and about post production. I am now creating better final images'

Chris Smith Lake District May 2011

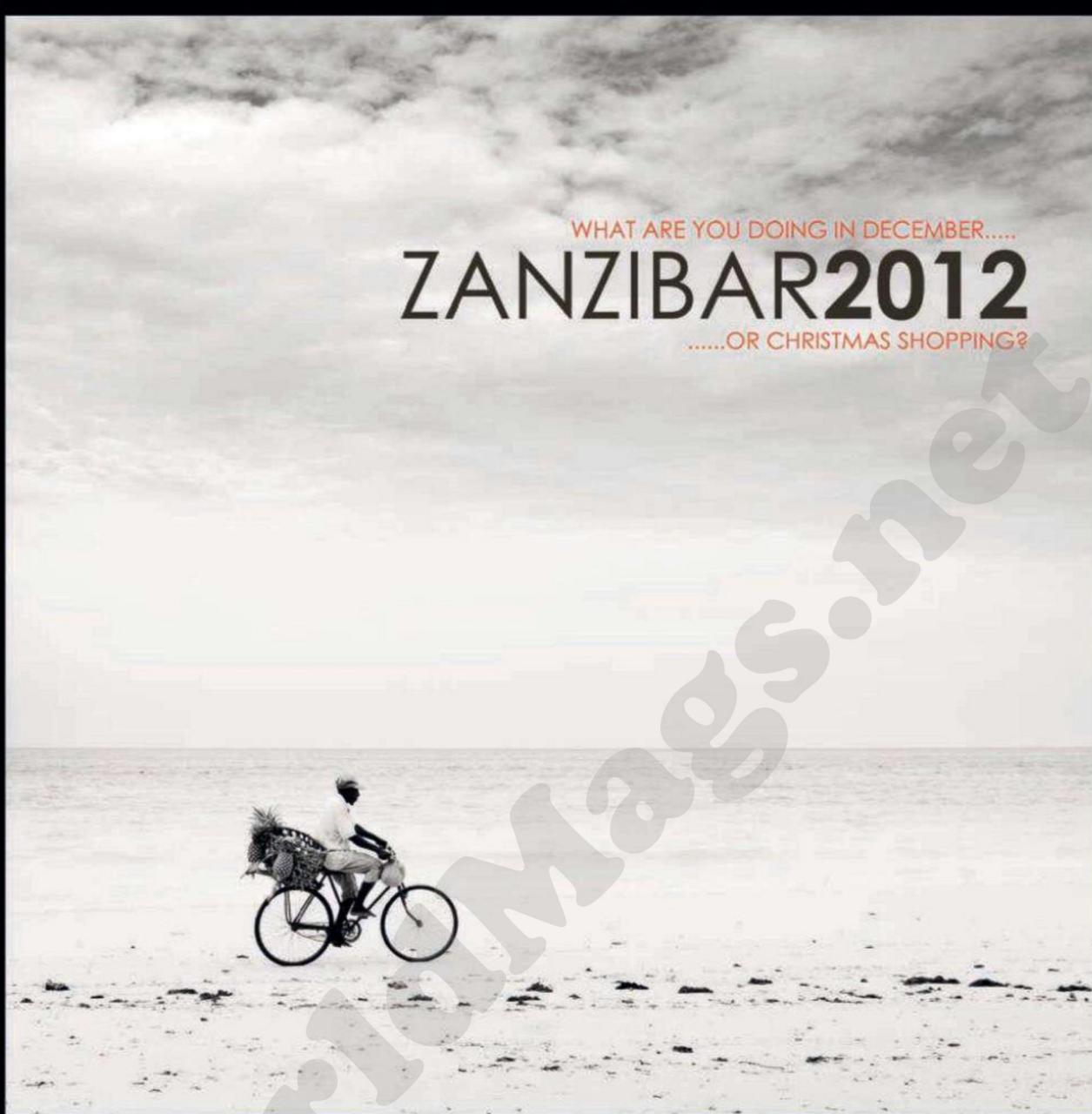
t: 07779 122034 e: info@garygroucutt.com

www.garygroucutt.com

WHAT ARE YOU DOING IN DECEMBER.....

ZANZIBAR2012

.....OR CHRISTMAS SHOPPING?



A VERY SPECIAL PHOTOGRAPHY TOUR
7 DAYS IN PARADISE WITH **JONATHAN CHRITCHLEY**
DECEMBER 1ST-8TH 2012

www.oceancapture.com

OCEANCAPTURE 
PHOTOGRAPHY WORKSHOPS



A COLLECTOR'S LIFE FOR ME

When Tony Klemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

AN ORNITHOLOGIST friend tells me that bird watchers have a term to describe the myriad near-identical small drab birds of the world. They call them 'LBJs' or 'little brown jobs', and a quick search on Amazon throws up books with titles such as *Little Brown Jobs Made Easier*. Similarly, in my collection I have a good selection of 'LBJs' of my own – folding 127 rollfilm cameras from the 1930s. Each 'little black job' is very similar, but each has its little quirks.

The Voigtländer Perko 127 folding rollfilm camera from 1932 is one of my favourites, and it was certainly my best bargain buy. Twenty-five years ago, Ron Harrison, a local and well-respected camera shop owner, was moving to new premises and held a sale of old cameras for £1 each. I nonchalantly rolled up mid-morning on the first day of the sale – the queue stretched down the street. I presumed anything of interest had long gone, but when I got into the tiny shop I inched my way to the front to see the goods left on the shelves. The Perko caught my eye, and while I knew nothing about it, I thought I couldn't go wrong for £1. I remember Mr Harrison remarking that he hoped I knew what a bargain I'd got. I didn't, but I do now! An ad in the 5 July 1933 issue of *Amateur Photographer* shows this exact model for sale at £10 17s, which at today's prices is a whopping £600, although if they turn up on eBay they fetch around £150.

If you are looking, be aware that camera names are often recycled over the years – casual research will throw up Perkos from the 1950s, but you have to dig deeper to find out about this model.

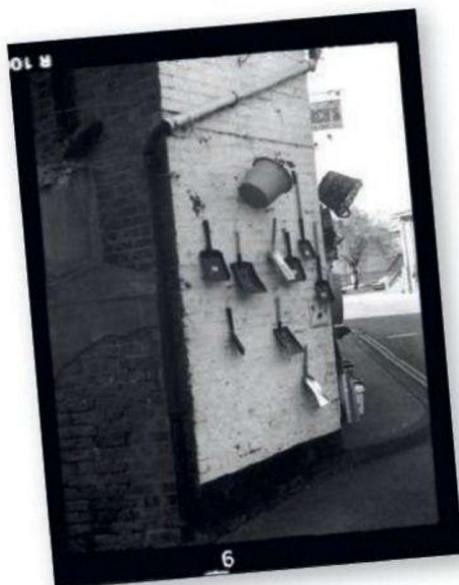
When folded, this nicely rounded camera just about



fits in the palm. At the press of a button the front springs open and the lens pops out on its bellows ready for use, unlike some cameras of this style. An added refinement is that the focusing wheel is on the side of the body and can be set to the appropriate distance before the camera is opened. The lens on mine is a 5.5cm Skopar, a name retained to this day by the current custodians of the Voigtländer brand. The eight-speed Compur shutter still works smoothly.

When I first used this camera nearly 25 years ago there was a range of emulsions available, but the 127 format is now pretty well obsolete. Efke in Croatia is the only manufacturer still in production. The company makes an ISO 100 b&w film, which is bought in packs of ten and works out at about £4 per roll. So while 25p for each of the 16 negatives sounds OK, it's enough to make you think about whether a scene is worth photographing – a refreshing change from the 'shoot first, sort later' approach I adopt with digital.

Being a fully manual camera, the shutter speed and aperture on the Perko need to be set. The shutter also needs to be cocked before each exposure. I used a separate handheld lightmeter to determine the settings. As there is no double-exposure prevention, I began winding the film on immediately after each shot so I wouldn't have any ghosts in my photos. As the camera fits into the pocket, I took it with me on a trip to Shropshire, where I photographed a Shrewsbury shovel shop (see left). It is a scene that may not have changed much in the lifetime of this camera. What this little black job lacks in colour it more than makes up for with its sleekness. I enjoyed giving it a whirl after a couple of decades in the display cabinet. **AP**



To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>. To see more photos from the Voigtländer Perko, visit www.flickr.com/tony_kemplen/sets/72157626318211915

Editorial

Amateur Photographer, IPC Media, Blue Fin Building,

110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com

Telephone +44 (0) 844 848 0848

One year (51 issues) UK £132.60; Europe/Eire €238.18;

USA \$338.54; Rest of World £223.67 (all air mail).

Test Reports

Contact OTC for copies of camera test reports published in AP.

Telephone 01707 273 773

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110

Southwark Street, London SE1 0SU. Telephone 0203 148 2516

Email mark_rankine@ipcmedia.com

Classified telephone 0203 148 2929. Fax: 0203 148 8158

Display telephone 0203 148 2516. Fax: 0203 148 8158

Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Technical Editor	Mat Gallagher
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Production Editor	Brendan Maguire
Deputy Art Editor	Simon Warren
Features Editor	Gemma Padley
Designer	Antony Green
Technical Writer	Richard Sibley
Senior Sub Editor	Oliver Cotton
Technical Writer	Tim Coleman
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Special thanks to The moderators of the

AP website Andrew Robertson, Chris Cool, Fenris Oswin,

Henry Rogers, lisabid, Nick Roberts, The Fat Controller

Contributor Ian Farrell

Advertising team

Group Advertisement Manager	Mark Rankine	0203 148 2516
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Richard Mann	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Group Digital Sales Manager	Mark Rankine	0203 148 2516
Classified Sales Executive	Wendy Robertson	0203 148 2929
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithlani	0203 148 2645

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd Telephone 0208 523 6700

Printed in the UK by Wyndham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone 0203 148 3333

Publishing team

Advertisement Director	Chris Templeman
Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media & its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of IPC Media © IPC Media 2012 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: www.amateurphotographer.co.uk. IPC switchboard tel: 0203 148 3000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street, London SE1 0SU. ISSN 0022-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. The 2012 US annual subscription price is \$276.57, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldwide Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11434. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldwide Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU, England. Air Business Ltd is acting as our mailing agent.

The latest NEW Products & Special Offers

For even more new products and special offers, visit www.ParkCameras.com/AP

Fujifilm X100 - Limited Edition Black Version!

To celebrate the outstanding success of the X100, Fujifilm have launched a limited edition black version of the camera. There will be 10,000 limited edition units sold worldwide.

Included as part of the X100 Black Premium Edition package is, a genuine leather 'ever-ready' case, a lens hood, an adaptor ring and a protective filter. Each package also has a card with a unique X100 Black Premium Edition number printed on it, identifying which of the 10,000 units it is. No more will be made once the initial stock run has sold out.



The X100 is a premium compact camera that features a bespoke Fujinon 23mm (35 equivalent: 35mm) F2 lens and 12 megapixel APS-C CMOS sensor, combining to deliver exceptional image quality.



**NEW &
COMING SOON**

Due Mid March 2012

SRP £699.00

Due Late
February
2012

SRP £699.00

Canon PowerShot G1 X

Combining a large 14.3 MP Canon CMOS sensor, DIGIC 5 processor and exceptional 4x zoom lens the PowerShot G1 X gives you SLR-levels of control and image quality in a compact camera body.



Due Mid
February
2012

SRP £4,799.00

Nikon D4

The D4 offers a powerful combination of up to 11 fps, a 16.2 mp FX-format sensor and phenomenally high ISO (extendable up to 204,800, equivalent). D-movie delivers all the flexibility you need for broadcast quality video.



SRP £4,799.00

SCHOOL OF PHOTOGRAPHY

Visit www.ParkCameras.com/Training
for our 2012 course line-up

Wedding Photography Workshop with Peter Prior

(2 Day Course)



£300
(for 2 Days)

Learn the secrets of how to build, operate and grow a successful wedding photography business from one of the UK's renowned photographers on this two day course.

Day two will be held on location at the stunning Ashdown Park Hotel in East Sussex.

2nd & 3rd March 2012

Freelance Photography Workshop with Andrew Hasson

(2 Day Course)

Are you passionate about photography? Would you like to see your photos published and get paid for it? This course will introduce you to the skills, knowledge and experience to take pictures that will sell to the media and a variety of other markets. Newspapers and magazines rely heavily, if not exclusively, on freelance photographers

15th & 22nd March 2012

£240
(for 2 Days)

Take better pictures with your Nikon DSLR

(Half Day Course)

Ideal course held in our training suite at Park Cameras, for those who have recently purchased, or are thinking of purchasing a Nikon DSLR camera and require an overview as to how best to use their camera to guarantee the best result. Led by Training Manager Anthony Sinfield.

3rd March 2012



£59

SPECIAL OFFERS

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products



Epson Stylus Photo 1400 A3+ Printer



**Only
£199.00**

Save £140

SRP £339.99

Canon PowerShot SX40 HS 35x Optical Zoom



Save £90

**Only
£369.00**

SRP £459.00

Nikon Coolpix P7100 Total Control



**Only
£394.99**

Save £105

SRP £499.99

Adobe Photoshop Lightroom 3.0



**Only
£199.00***

SRP £244.99

PARKCameras



Tel: 01444 23 70 60 www.ParkCameras.com/AP

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

Join, Follow, Tweet & Watch us on



DOWNLOAD
FREE 'BOWIE LITE'
VERSION NOW!



DAVID BOWIE

THE ULTIMATE MUSIC GUIDE

A thrilling journey exploring Bowie's legacy,
in over **600** interactive pages

► LIMITED OFFER - ONLY £2.99 ◀



- Hundreds of rare and unseen photos
- Every album revisited, with audio clips and original album artwork

- Classic interviews from *NME*, *Melody Maker*, *Uncut* and more
- Iconic music videos

Available on the iPad
App Store

TAP HERE TO BUY!

itunes.apple.com/gb/app/david-bowie/id468076099?mt=8

FREE BOWIE LITE

<http://itunes.apple.com/gb/app/bowie-lite/id470826274?mt=8>

Also available as a special limited edition print issue

CLICK HERE TO BUY!
www.nme.com/store



FUJIFILM**X100***The Professional's Choice*

Inspired by the beauty and form of classic cameras from the past, the X100 combines all the latest technical digital innovations in a beautiful, traditional chassis which oozes class and prestige. There is simply no compromise on features: 23mm F2.0 FUJINON lens, 12.3 megapixel APS-C CMOS sensor, Hybrid Optical Viewfinder, Digital Overlay, EXR processor, 49 point metering and variable AF, full manual control, RAW mode and customisable function button to name just a few.

Find out more at www.finepix-x100.com or scan the QR code on your smartphone.



FUJIFILM Photography. Focused.